

A photograph of Kerfield House, a large red brick building with a central entrance and a Union Jack flag flying on a tall pole. The building is surrounded by greenery and a path leads to the entrance.

Bonhams

The Contents of Kerfield House

New Bond Street, London | 11 September 2025



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New Bond Street, London | Thursday 11 September 2025 at 10am BST

Bonhams

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Lots 1 – 182

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Christopher Payne and
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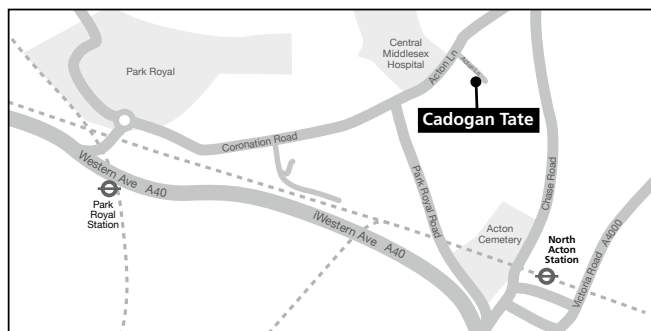
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Kerfield House

An Introduction by Christopher Payne

“It is clear that John and Elaine have spent a lot of time and energy passionately sourcing a mixture of pieces demonstrating real connoisseurship, combined with a deep interest and knowledge ”

Walking up the main path to Kerfield House one sees a classical Georgian-style façade with a central portico supported by Corinthian pilasters flanked by pairs of generously proportioned sash windows and faced with Welsh Ruabon red brick. The visitor anticipates a house filled with an array of primarily mahogany furniture dating mainly from the second half of the eighteenth century.

But no – the house is a revival of a style that typifies the resurgent interest in the Georgian period of the early twentieth century. Architecture and furnishings of this style are classified as ‘Edwardian’ but strictly speaking Kerfield is Georgian, built at the beginning of the reign of George V. The house was remodelled for Sidney Goldschmidt from a Victorian villa in 1912 by the local Mancunian architect Sir Percy Scott Worthington. Entering the large hall, it is immediately clear that the house has been filled with furniture of a wide-ranging nature. An eclectic collection that has evolved over forty-five years with carefully selected pieces of various styles and periods, many of which are distinctive and distinguished and are collectors’ items in their own right.

The term ‘collector’ is often used inappropriately and wrongly denotes a house filled with furniture for the simple and understandable purpose of making a house comfortable, eye-catching and even luxurious. It is clear that John and Elaine have spent a lot of time and energy passionately sourcing a mixture of pieces demonstrating real connoisseurship, combined with a deep interest and knowledge.

Starting with a basic knowledge the Johnsons scoured antique shops far and wide with sorties abroad primarily to France. The prestigious Grosvenor House Antiques Fair was a yearly highlight on their calendar as well as Olympia and other events. The Grosvenor House fair started in 1934, with an entrance fee of 2 shillings, and finally closed in 2009, so already a distant memory and an event that younger collectors have never had the excitement of experiencing. I had the privilege of being an independent vetter for many years at both events and learnt the art of trenchant scrutiny with the advantage of seeing unusual and rare furniture sourced by the exhibiting dealers.

The Johnsons developed their passion by learning from the dealers they met and were able to develop their own knowledge and set of criteria for furnishing their dream house, Kerfield House. Many of these dealers are no longer working but there are some who will no doubt recognise some of the gems of the collection.

Notably some of the more significant items came from their own daughter, Holly Johnson, an experienced dealer and exhibitor for over thirty years. The eclectic range of the collection is reflected in Holly’s own taste for the unusual, important or documented pieces. One that fondly and immediately comes to mind is the Chinoiserie red japanned display cabinet by Hille, seen in my book *British Furniture 1820 to 1920: The Luxury Market*, p. 527. The cabinet is not signed but has all the attributes of the energetic and innovative firm from London’s East End. As with the red japanned bergère suite formerly in the Johnson’s drawing room, the cabinet almost was certainly made at the time Kerfield House was being remodelled.

The Johnson's collection of furniture by Piero Fornasetti dating from the 1950s to the 1980s is dominated by the rare 'Panoplie' trumeau. Discussed in Patrick Mauries', Fornasetti, Designer of Dreams, Fornasetti has taken the ubiquitous Anglo-Dutch bureau cabinet of the second quarter of the 18th century and modernised it into something completely new and eye-catching. A trumeau is strictly speaking a form of French overmantle with no cupboards or moving parts, essentially two-dimensional, but in this concept the designer has created a three-dimensional reality with opening doors. More familiar to connoisseurs of Italian furniture Fornasetti has used lithographs of fruit, festoons and musical trophies in another eighteenth century modernisation, that of lacca povera but instead of printed images applied to the carcass, modern technology has enabled the decoration to be applied lithographically.

I think I first discovered the work of Fornasetti when Holly exhibited a piece of his work at a fair. The selection of items offered here offers a rare opportunity to see a wide range of his styles and I would find it hard to choose between the glorious 'Liberia' screen or the delightfully quirky and rare 'Architettura' trumeau originally sold by the shop that had everything, with sensational displays and taste for the exotic - Nieman Marcus of Dallas.

Cozy pieces such as the giltwood fireside footstool (lot 54) are increasingly hard to source but how many of us have ever seen a curved example? Amongst the giltwood pieces are grand mirrors and overmantels in popular French and Chippendale styles. Imposingly sitting on a polychrome Aubusson-style carpet with a Sèvres bleu de ciel central ground in the large entrance hall is a copy of the giltwood 1713 Chateau de Bercy centre table (lot 1) which is a must for every grand entrance hall. Who was the maker of this example? Is there a mystery stamp under the gilding? Such pieces were carved in the better workshops of the Faubourg St. Antoine in Paris, such as that of Fourdinois, Krieger and Linke et Cie., but the gifted carving by sculptors emulating a two-hundred-year-old tradition is in almost all cases, sadly anonymous.

Linke's work is represented in lot 82, and by that of his mentors Emmanuel and Joseph Zwiener, together with the Pleyel Boudoir Grand Paiano with Zwiener mounts but made by Jansen who had taken over the Zwiener fonds de commerce. Further to earlier research, we now know that Linke definitely worked for the brothers. A doctorate is being prepared in Paris on the Zwiener/Jansen collaboration which will greatly add to our knowledge.

Much as I continue to be fascinated by the work of Linke and the Zwiener brothers and admire the work of Fornasetti, for me the piece de la resistance has to be the wonderful and possibly unique side cabinet by Wright & Mansfield. The cabinet is the high point of a selection of furniture by or attributed to the short-lived firm. The outline is in what came to be termed in France as a commode a l'anglaise of credenza form.

It suffices to quote Prosper Mérimée in 1862: 'Crowds gather round the cabinet-work of a Fourdinois, a Roux, or a Grohé, a Jackson & Graham, a Crace or a Wright & Mansfield.'

With three glazed display areas and a stepped top, it is tempting to think that this cabinet could well have been a commission by the Marjoribanks family to display their collection of Wedgwood. Wright & Mansfield ended production in 1886 after getting into financial difficulties.

Here the catalogue footnote adds that in July 1886 The Cabinet Maker & Art Furnisher summed up this now much sought after firm's work: 'They must be accounted the leaders of that passing fashion which has happily brought back into our houses many of the charming shapes of the renowned eighteenth-century cabinet makers ...the best forms of Chippendale, Hepplewhite and particularly Sheraton...'

Wright & Mansfield were among, if not the forerunners of, the George III revival style, a trend started in the 1860s that continues today and a traditional British fashion that surely encouraged Sidney Goldschmidt and his client to model Kerfield House in the classical manner.

June, 2025



Foreword

by Holly Johnson

“ This world of colourful characters, stylish furniture and intricate works of art eventually cast its enduring spell over me. Years later, after studying History of Art and spending some time in the auction world, I too would become a dealer in antiques ”

My parents, John and Elaine, have always had a keen interest in antiques and interiors. As a headstrong teenager, I was often dragged down to London for the annual Olympia and Grosvenor House fairs. I well remember the austere and strait-laced stands at Grosvenor House and, in contrast, the crazy eclectic mix of stock and dealers at the less-revered Olympia Antiques Fair. My parents were also constantly visiting their favourite dealers' shops in Harrogate and Manchester.

Some of these wonderful eccentric characters ended up becoming their lifelong friends and they always kept “special pieces” on one side for John and Elaine. John and Kay Weatherall in Harrogate were firm favourites. The Burr walnut centre table, with inlay attributed to Holland & Sons, was one of their most memorable purchases from Lumbs of Harrogate. Quite a few items, including the marble bust of Pericles (originally from Rudding Park) and the exhibition cabinet by Wright and Mansfield, came from the well-known, flamboyant dealer David Dickinson, who also became a great friend.

Elaine loved to bid at the Chester auctions of Phillips and Sotheby's. I have strong recollections of her returning with a car full of newly purchased items, regaling us with stories of how local dealers became annoyed when she had dared to bid on certain items. I also remember visiting the large country house sales in far flung parts of the country, in the days when all contents were kept within the stately homes and the auctions were held in marquees on the lawn. This world of colourful characters, stylish furniture and intricate works of art eventually cast its enduring spell over me. Years later, after studying History of Art and spending some time in the auction world, I too would become a dealer in antiques.

Meanwhile, it was with John and Elaine's purchase of Kerfield House in 1987 that their collecting grew in scale. The Georgian styled Kerfield House, on the outskirts of the Cheshire market town of Knutsford, was the previous home of Sebastian Ferranti.

Sebastian regularly hosted the late Queen Elizabeth II, the late Prince Phillip (who was his great friend), Earl Mountbatten, Prince Charles and other dignitaries and celebrities.

When John and Elaine moved in with their two children, dogs (there was always a Great Dane) and parrot, Elaine set about decorating each wonderful room in her own individual style. Using wallpapers by the likes of De Gournay and fabrics and trims from the Paris fabric houses each room had its own distinct identity.

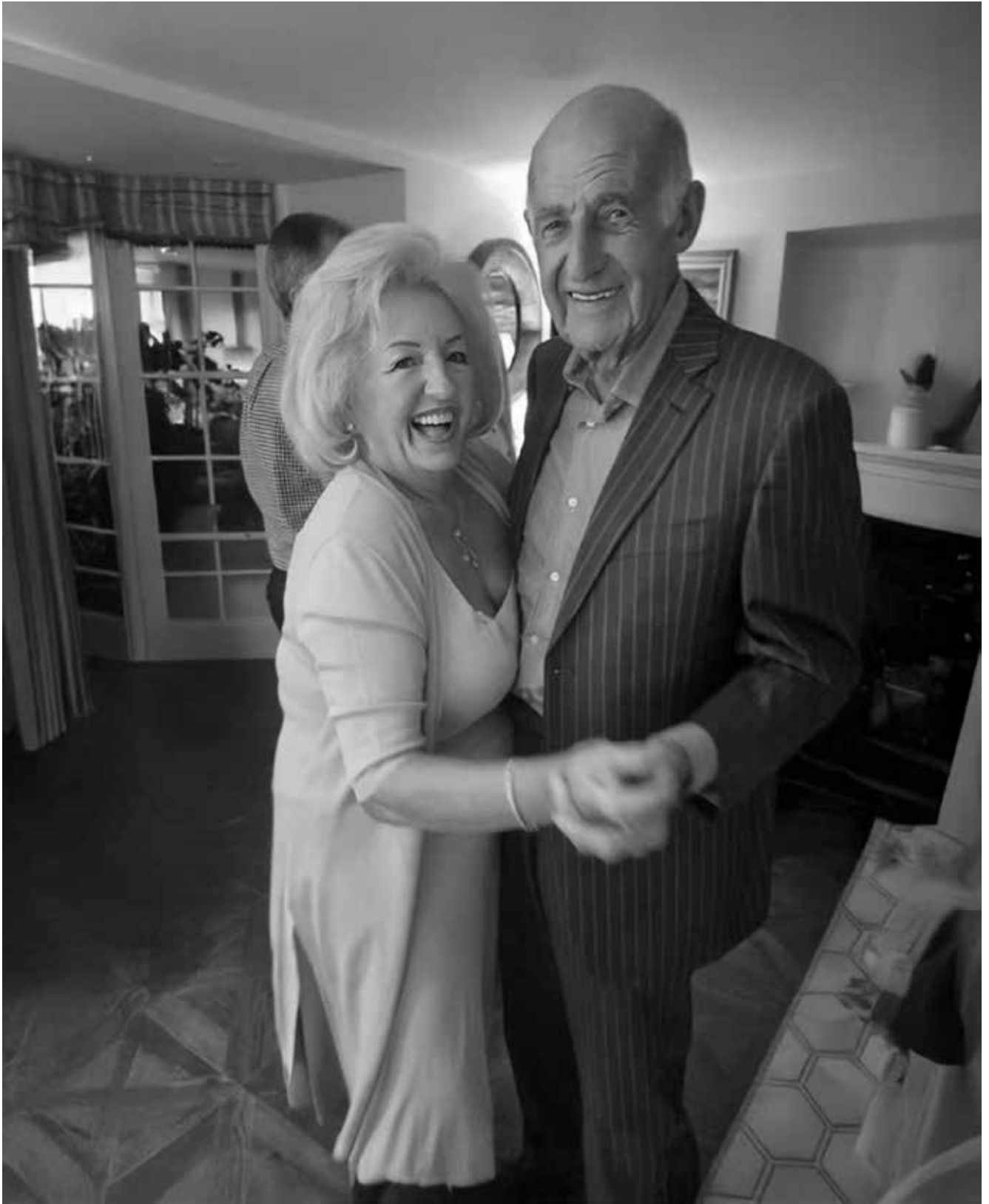
The oil and gas services firm established by John in the late 1960's grew and eventually became international. With offices worldwide, my parents love for travel blossomed. Fascinating items were often shipped back from far flung destinations.

By then, I was dealing and travelling across Europe myself, buying around France, Holland and Italy. I travelled weekly to Paris. Items would be singled out for my parents' growing collection at Kerfield House. The grand piano by Pleyel Lyon and Cie was craned out from a chateau near Montauban in France as we couldn't get it through any of the doors. The bedroom furniture attributed to Zwerner came from contacts in Paris and Nice. Items such as the Japanese Lantern, set with painted glass, was bought from Private Clients in Holland.

All things must pass. After 40 years of life at Kerfield, a life full of family functions and entertaining, weddings, christenings and parties, the joy of collecting items which have been truly loved is sadly coming to an end. Some of the most treasured objects are now in need of new loving homes.

I can only hope that these fascinating treasures now on sale will bring as much joy to their new owners as they have to us at Kerfield, and will create new memories for many years to come.

June, 2025



John and Elaine Johnson



1 TP

**A FRENCH LATE 19TH CENTURY CARVED GILTWOOD
CENTRE TABLE**

After the Louis XIV model attributed to Jules Degoullons which was supplied to the Château de Bercy in 1713

The shaped and moulded rectangular marble top above a profusely carved frieze of paterae, scrolling acanthus leaves centred by oval paterae to the front and back, and stylised anthemions to the sides, on scrolling end supports surmounted by classical masks and toupie feet, united by a conforming X-stretcher, 173cm wide x 83cm deep x 82cm high, (68in wide x 32.5in deep x 32in high)

£5,000 - 7,000

€5,800 - 8,100

US\$6,800 - 9,500

This table is closely based upon the model supplied to the Château de Bercy, in Paris, on behalf of Charles Henri II de Malon de Bercy in 1713, just two years before the end of the reign of the 'Sun King', Louis XIV. The original is attributed to the court sculptor, Jules Degoullons (c. 1671-1738). Notable tables of this design which were made during the latter part of the 19th century were, by nature of the complexity and intricacy of the work involved, executed by the foremost cabinet makers of the period. Two such examples, which are virtually identical to this lot, were produced by one of the most prolific late 19th / early 20th century figures in furniture, François Linke (1855-1946).

An example of one made by François Linke (and stamped as such), was recently offered at Sotheby's, New York, *Classic Design: Furniture, Silver & Ceramics*, 7 October 2024, lot 97.

Other 19th century examples have sold at Christie's, London, 15 March 2012, lot 86 and 12 November 2020, lot 295, and Bonhams, London, *Fine Decorative Arts*, 26 November 2024, lot 45.



2 TP

**A FRENCH LATE 19TH / EARLY 20TH CENTURY CARVED
GILTWOOD CENTRE TABLE**

After the Louis XIV model attributed to Jules Degoullons which was supplied to the Château de Bercy in 1713

The shaped and moulded rectangular marble top above a profusely carved frieze of paterae, scrolling acanthus leaves centred by an oval cartouche to the front, back and sides, on scrolling end supports surmounted by classical masks and on toupie feet, united by conforming shaped X-stretcher, 175cm wide x 89cm deep x 85cm high, (68.5in wide x 35in deep x 33in high)

£2,000 - 3,000

€2,300 - 3,500

US\$2,700 - 4,100

Please see footnote on previous lot



3 TP

**A LARGE ITALIAN CARVED MARBLE
BUST OF PERICLES**

After the Antique, probably late 18th/early 19th century

The bearded warrior looking to dexter, his shoulders clad in drapery, on waisted circular socle, together with a modern black veined marble column pedestal, *the bust: 44cm wide, 24cm deep, 75cm high (17in wide, 9in deep, 29 1/2in high) (2)*

£10,000 - 15,000

€12,000 - 17,000

US\$14,000 - 20,000

Provenance

Christie's, *The Remaining Contents of Rudding Park, Harrogate, The Property of Sir Everard Radcliffe*, 16-17 October 1972, lot 438

With David Dickinson Ltd., where acquired by the present owners

Sold together with the 1972 Rudding Park catalogue where the bust is photographed, plate 54.





4 TP

**CESARE LAPINI (1848-AFTER 1890):
A PAIR OF ITALIAN 19TH CENTURY
CARVED MARBLE BUSTS OF
'CLEOPATRA' AND 'SHULAMITE'**

Each signed *C. Lapini Firenze 1881*

Together with a pair of later associated white painted tapering pedestals, on stepped marble plinth bases, each bust: 42cm wide, 22cm deep, 47cm high (16 1/2in wide, 8 1/2in deep, 18 1/2in high) the plinths: 111.5cm high x 35.5cm x 35.5cm (4)

£8,000 - 12,000

€9,200 - 14,000

US\$11,000 - 16,000

A similar bust of Cleopatra by Cesare Lapini dated 1883 was sold Sotheby's, New York, *19th Century European Paintings & Works of Art*, 22 May 2024, lot 84.

5 TP

**A SET OF FOUR LARGE GILT
BRONZE AND GREY VEINED MARBLE
MEDALLIONS**

20th century, in the Empire style

Each centred with a classical mask mounted to a marble base within a reeded and olive leaf and berry wreath, suspended from simulated tied ribbon and reeded handles, 49cm wide, 6.5cm deep, 90.5cm high (19in wide, 2 1/2in deep, 35 1/2in high) (4)

£2,500 - 3,500

€2,900 - 4,000

US\$3,400 - 4,700

4



5



6 TP

A PAIR OF FRENCH CARVED GILTWOOD CONSOLE TABLES

Second-half 19th century in the Louis XV style

The later serpentine moulded composite marble tops within a moulded border, surmounted by four classical female scrolled caryatids flanking a central C-scroll, acanthus leaf and classical mask carved apron, the supports united by a shaped X-stretcher, on scrolled feet, *161cm wide x 73cm deep x 89cm high, (63in wide x 28.5in deep x 35in high) (2)*

£6,000 - 10,000

€6,900 - 12,000

US\$8,100 - 14,000





7 TP

T BERTI, 19TH CENTURY, AFTER DOMENICHINO

The Cumaean Sibyl

signed 'T.Berti' (on the reverse)

oil on canvas

118 x 95.5cm (46 7/16 x 37 5/8in).

In a fine antique Italian carved and giltwood frame

£3,000 - 5,000

€3,500 - 5,800

US\$4,100 - 6,800

Provenance

Sotheby's, *Brynbelli Sale*, Tremeirchion, St. Asaph, Clwyd, 2 June 1994, lot 392



8 TP

T BERTI, 19TH CENTURY, AFTER DOMENICHINO

The Samian Sibyl

signed 'T.Berti' (on the reverse)

oil on canvas

114 x 95cm (44 7/8 x 37 3/8in).

In a fine antique Italian carved and giltwood frame

£3,000 - 5,000

€3,500 - 5,800

US\$4,100 - 6,800

Provenance

Sotheby's, *Brynbellia Sale*, Tremeirchion, St. Asaph, Clwyd, 2 June 1994, lot 393



9 TP

A LARGE 20TH CENTURY AUBUSSON-STYLE MACHINE MADE CARPET

French

The ivory ground filled with spiralling tendrils and scrolling acanthus leaves, the central oval sky-blue medallion with central radiating, lobed shell-type motif, the border also on sky-blue ground with formalised canted pendants united by recurring beads

598cm x 495.5cm

£2,000 - 3,000

€2,300 - 3,500

US\$2,700 - 4,100

10 TP

AUGUSTE MOREAU (FRENCH, 1834–1917): A PAIR OF LATE 19TH CENTURY PATINATED BRONZE FIGURES OF WINGED FEMALE PUTTI

Comprising 'Psyche's Kiss' and 'The Messenger', on circular naturalistic bases signed *Auguste Moreau*, and later mounted on moulded circular socles so as to be later adapted into lamp bases, with silk shades, *the bronze figure of 'The Messenger': 23cm wide, 20 cm deep, 49.5cm high (9in wide, 7 1/2in deep, 19in high) (size overall excluding the shade: 95cm high) (4)*

£2,500 - 3,500

€2,900 - 4,000

US\$3,400 - 4,700

11 TP

AN IMPRESSIVE PAIR OF FRENCH LATE 19TH CENTURY PATINATED AND GILT BRONZE FIGURAL SIX-LIGHT CANDELABRA

In the Louis XVI style

The acanthus multi-scrolling arms with fruiting stiff leaf cast nozzles, collars and beaded drip pans, issuing from a central stem, surmounted by a further candle nozzle, supported by a pair of semi-clad putti, on dwarf fluted grey marble half column pedestal bases with laurel wreath mounts on re-entrant cut corner plinth bases, previously drilled for electricity, *38cm wide, 35cm deep, 93cm high (14 1/2in wide, 13 1/2in deep, 36 1/2in high) (2)*

£6,000 - 8,000

€6,900 - 9,200

US\$8,100 - 11,000

12 TP

A PAIR OF FRENCH LATE 19TH CENTURY GILT AND PATINATED BRONZE FIGURAL THREE BRANCH FOUR-LIGHT CANDELABRA

The open scrolling arms with leaf cast nozzles and oval mask head integral plaques, surmounted by a further nozzle, supported by winged putti, on canted foliate and beaded plinth bases, *27cm wide, 27cm deep, 64.5cm high (10 1/2in wide, 10 1/2in deep, 25in high) (2)*

£1,500 - 2,500

€1,700 - 2,900

US\$2,000 - 3,400

13 TP

A PAIR OF FRENCH LATE 19TH CENTURY GILT BRONZE LAMP BASES

In the Rococo style

Formed as Bacchanalian putti supporting fruiting vine stems, later adapted for electricity, with pleated fabric shades, *excluding shades, to top of fittings: 24cm wide, 23cm deep, 47.5cm high (9in wide, 9in deep, 18 1/2in high) (4)*

£1,000 - 1,500

€1,200 - 1,700

US\$1,400 - 2,000



10



11



12



13



14 TP

**A PAIR OF MONUMENTAL FAMILLE ROSE CANTON
ENAMEL VASES**

Xianfeng six-character marks, 20th century

Each of tapering baluster form rising to everted foliate rims, the necks applied with shaped handles, the exterior decorated with panels containing figures on terraces, birds and butterflies amongst fruit and flower sprays on dense, similarly decorated grounds, together with gold painted wood stands, 180cm high x 52cm x 52cm (size not including stands) (2).

£2,000 - 3,000

€2,300 - 3,500

US\$2,700 - 4,100





15 TP Y Φ

A FINE FRENCH EARLY 20TH CENTURY KINGWOOD, TULIPWOOD, ROSEWOOD, MARQUETRY AND ORMOLU MOUNTED BABY GRAND PIANO

Circa 1912, the movement made by Pleyel, Paris, the case by A. Gaurier. Serial number 45596, invoice number 158785. In the Louis XV style, with ebony and ivory keys, the sides centred by gilt bronze ribbon tied foliate cartouches on stylised acanthus leaf cast mounted cabriole legs and scrolled sabots flanking a lyre form pedal support, the underside of the case stamped A.GAURIER and numbered 45F596 and also stamped 158785, the underside of a baton stamped A.GAURIER and numbered 45596, the sabots incised on the inside with the initials CH, the other mounts apparently unmarked, together with an Edwardian rosewood and fruitwood marquetry piano stool, *the piano: 154cm wide x 193cm deep x 100cm high, (60.5in wide x 75.5in deep x 39in high) (the stool: 59cm wide x 38cm deep x 56cm high) (2)*

£20,000 - 30,000
€23,000 - 35,000
US\$27,000 - 41,000

According to Pleyel's archives, the piano was made in 1912 for Madame Egraz of Aix-les-Bains. In the records it states the bronzes are in the Louis XVI transitional style.

The ormolu mounts were probably supplied by Jean-Henri Jansen who took over the business of Emmanuel Zwiener in 1895 after he had returned to his native Germany. Jansen acquired Zwiener's master models and renamed the business 'Zwiener Jansen Successeur', continuing to produce his creations.

The same model of piano made by Pleyel and A. Gaurier (with serial numbers F/62044 and 113283) was sold by Christie's, New York, *19th Century Furniture and Works of Art*, 24 April 2003, lot 283.

The item has been registered in accordance with the Ivory Act (Section 10). Ref 1MPZKYV6





16



18



17



19



16 TP

A PAIR OF FRENCH GILT BRONZE GIRANDOLES

Early 20th century

The shaped circular plates within a floral cast frame, with three scrolling acanthus leaf cast candle arms, 55cm wide x 26cm deep x 83cm high, (21.5in wide x 10in deep x 32.5in high) (2)

£1,000 - 2,000

€1,200 - 2,300

US\$1,400 - 2,700

17 TP

A LARGE GILT COMPOSITION CONVEX MIRROR IN THE REGENCY STYLE

The circular plate within an ebonised reeded border and fruiting vine moulded frame, 95.5cm wide x 12cm deep x 95.5cm high, (37 1/2in wide x 4 1/2in deep x 37 1/2in high)

£600 - 800

€690 - 920

US\$810 - 1,100

18 TP

A REGENCY CARVED GILTWOOD CONVEX MIRROR

First quarter 19th century

The circular plate within an ebonised slip surmounted by an eagle crest, flanked by scrolling acanthus leaves, 66cm wide x 10cm deep x 125cm high, (25.5in wide x 3.5in deep x 49in high)

£800 - 1,200

€920 - 1,400

US\$1,100 - 1,600



20



19 TP

A PAIR OF CARVED GILTWOOD AND COMPOSITION MIRRORS

Early 20th century, in the George III style

The rectangular bevelled plates surmounted by scallop shell crests, scrolling anthemions and trailing bell flowers, 61cm wide x 3cm deep x 94cm high, (24in wide x 1in deep x 37in high) (2)

£500 - 700

€580 - 810

US\$680 - 950

20 TP Y

A PAIR OF FRENCH KINGWOOD, ROSEWOOD AND GILT BRONZE MOUNTED BOMBÉ COMMODES

Late 19th / early 20th century, in the Louis XIV style

The serpentine moulded marble top above a pair of short drawers and two long drawers, unstamped, 163cm wide x 64cm deep x 92cm high, (64in wide x 25in deep x 36in high) (2)

£6,000 - 8,000

€6,900 - 9,200

US\$8,100 - 11,000



22

21 TP

A PAIR OF GILT BRASS AND CUT GLASS TWIN-LIGHT WALL APPLIQUES

In the 19th century style

The hobnail cut glass stylised torch supports issuing a pair of scrolling candle arms, fitted for electricity, *not including fitments*: 28cm wide, 18cm deep, 47.5cm high (11in wide, 7in deep, 18 1/2in high) (2)

£400 - 600

€460 - 690

US\$540 - 810

22 TP

A LARGE BRASS, LEADED AND PAINTED GLASS HALL LANTERN IN THE JAPONISME TASTE

First half 20th century

Of faux bamboo framed pagoda form, each arched panel painted with figures and geisha within a border, 55.5cm wide, 55.5cm deep, 122cm high (21 1/2in wide, 21 1/2in deep, 48in high) (height including fitment, the lantern alone: 83cm high)

£2,000 - 3,000

€2,300 - 3,500

US\$2,700 - 4,100

23 TP

A PAIR OF FRENCH LATE 19TH / EARLY 20TH CENTURY GILT BRONZE FIVE-LIGHT WALL APPLIQUES

In the Louis XVI style

The foliate scrolling arms issuing from ribbon tied quiver back plates, later drilled for electricity, 37cm wide, 18cm deep, 50cm high (14 1/2in wide, 7in deep, 19 1/2in high) (2)

£500 - 700

€580 - 810

US\$680 - 950

24 TP

A SET OF THREE GILT BRASS TWIN-BRANCH WALL LIGHTS

In the Louis XV style

Of scrolling acanthus leaf form, together with cream silk shades, fitted for electricity, *excluding shades, to top of drip pan*: 33cm wide, 17cm deep, 41cm high (12 1/2in wide, 6 1/2in deep, 16in high) (9)

£300 - 400

€350 - 460

US\$410 - 540



26

25 TP

A LATE VICTORIAN BRASS FOUR-LIGHT ELECTROLIER

In the ecclesiastical Gothic taste style

With four scrolled arms terminating in later frosted glass bell shades, one currently lacking, 88cm wide, 87cm deep, 118cm high (34 1/2in wide, 34in deep, 46in high)

£500 - 800

€580 - 920

US\$680 - 1,100

26 TP

A LARGE FRENCH MID-19TH CENTURY GILT BRONZE EIGHT-LIGHT CHANDELIER

In the Louis XV style

The scrolled foliate cast candle arms supported by four foliate, berry and floral cast chains all above a frosted and cut-glass bowl, later drilled for electricity, 82cm wide, 82cm deep, 143cm high (32in wide, 32in deep, 56in high)

£5,000 - 8,000

€5,800 - 9,200

US\$6,800 - 11,000

27

A FRENCH LATE 19TH CENTURY GILT BRONZE MATCHED CLOCK GARNITURE

The 4.5inch dial with Arabic numerals, flanked by fine engraved columns, of architectural form with domed foliate finial, the movement stamped Marti, the garniture of twin handled urn form with applied mounts, the clock: 20.5cm wide, 12cm deep, 34.5cm high (8in wide, 4 1/2in deep, 13 1/2in high) the urns: 26.5cm high (3)

£400 - 600

€460 - 690

US\$540 - 810

Provenance

Purchased John Weather, Harrogate, 1988.



28

**A FRENCH LATE 19TH CENTURY
GILT BRONZE AND SÈVRES-STYLE
PORCELAIN INSET CLOCK**

The clock surmounted by an urn-shaped cassiolette, the dial with Roman numerals, with twin chain movement striking on a bell, stamped Vincenti XC, G Philip Palais Royal retailers mark on back, together with an associated pair of four-light garniture candelabra, the clock: 16cm wide, 14cm deep, 30.5cm high (6in wide, 5 1/2in deep, 12in high) (the candelabra: 31cm high) (3)

£400 - 600
€460 - 690
US\$540 - 810



30

29 TP

**A PAIR OF LATE 19TH CENTURY BRASS
CHURCH ALTAR STICKS CONVERTED TO
LAMP BASES**

The drip pans with pierced rims leading to a knopped spiral twist support on stepped circular base, later fitted for electricity, together with custom made ogee-shaped shades, excluding shades, to top of drip pan: 17.5cm wide, 17.5cm deep, 61cm high (6 1/2in wide, 6 1/2in deep, 24in high) (4)

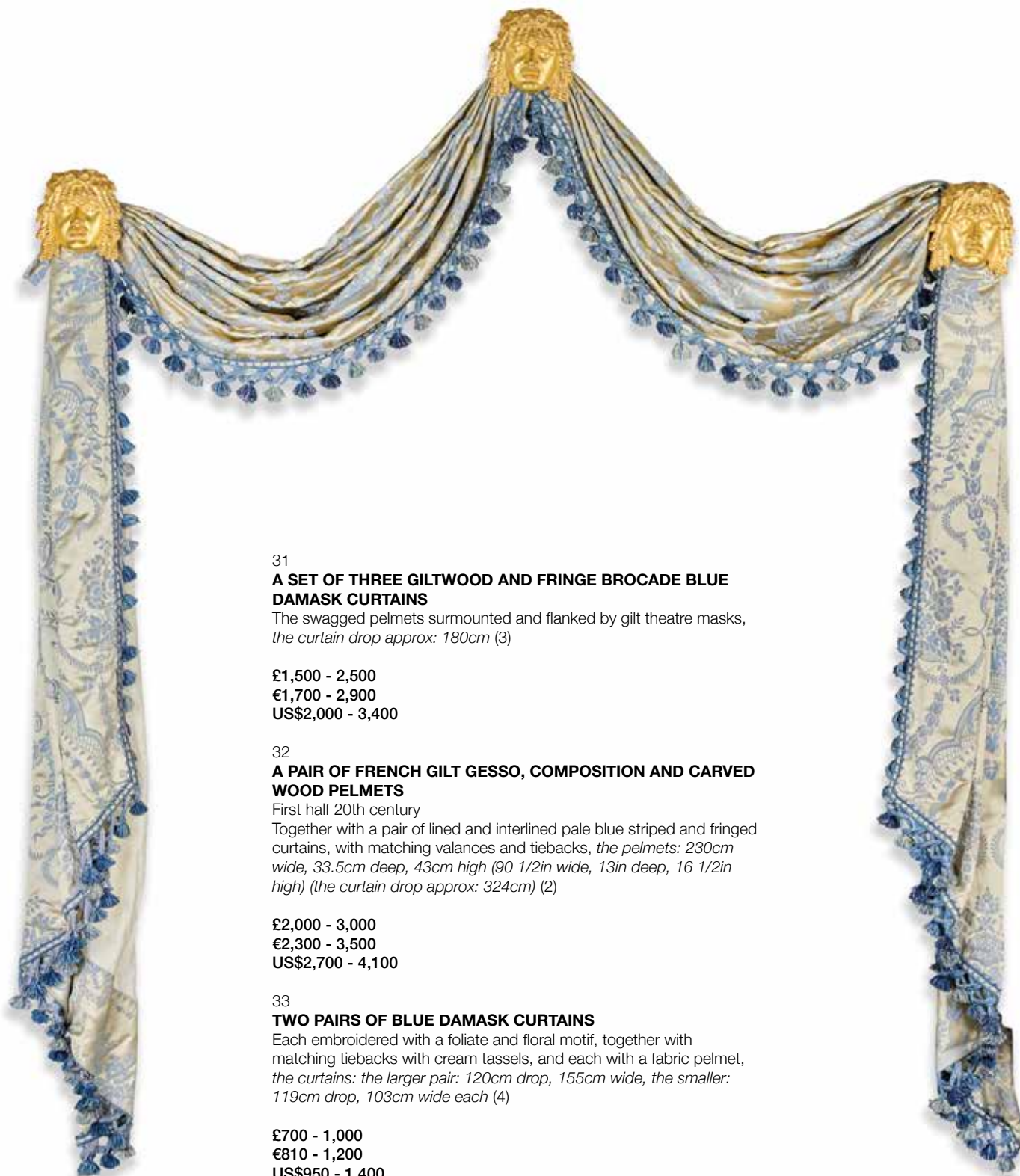
£250 - 350
€290 - 400
US\$340 - 470

30 TP

**A PAIR OF 19TH CENTURY CARVED
GILTWOOD PIER MIRRORS**

Circa 1860, in the early George III style The shaped divided rectangular mirror plates enclosed by scrolling acanthus leaf, floral, foliate, and C-scroll carved frames, surmounted by ho-ho bird crests, 64cm wide x 16cm deep x 166cm high, (25in wide x 6in deep x 65in high) (2)

£6,000 - 10,000
€6,900 - 12,000
US\$8,100 - 14,000



31

A SET OF THREE GILTWOOD AND FRINGE BROCADE BLUE DAMASK CURTAINS

The swagged pelmets surmounted and flanked by gilt theatre masks, *the curtain drop approx: 180cm (3)*

£1,500 - 2,500

€1,700 - 2,900

US\$2,000 - 3,400

32

A PAIR OF FRENCH GILT GESSO, COMPOSITION AND CARVED WOOD PELMETS

First half 20th century

Together with a pair of lined and interlined pale blue striped and fringed curtains, with matching valances and tiebacks, *the pelmets: 230cm wide, 33.5cm deep, 43cm high (90 1/2in wide, 13in deep, 16 1/2in high) (the curtain drop approx: 324cm) (2)*

£2,000 - 3,000

€2,300 - 3,500

US\$2,700 - 4,100

33

TWO PAIRS OF BLUE DAMASK CURTAINS

Each embroidered with a foliate and floral motif, together with matching tiebacks with cream tassels, and each with a fabric pelmet, *the curtains: the larger pair: 120cm drop, 155cm wide, the smaller: 119cm drop, 103cm wide each (4)*

£700 - 1,000

€810 - 1,200

US\$950 - 1,400

31 (part lot)







34 TP

HENRI-GEORGES-JACQUES CHARTIER (FRENCH, 1859-1924)

A French cavalry charge under canon fire of the Napoleonic Wars

signed and dated 'HChartier/1890' (lower right)

oil on canvas

180.5 x 322cm (71 1/16 x 126 3/4in).

£10,000 - 15,000

€12,000 - 17,000

US\$14,000 - 20,000

Chartier studied at the École des Beaux-Arts in Paris under Alexandre Cabanel and became known for his military and history pictures. His first picture was submitted and displayed at the Salon in 1885, before he was later awarded a medal in 1906.





35 TP

ÉMILE BETSELLÈRE (FRENCH, 1847-1880)

French Revolutionaries disputing with a leader of the Revolution
signed 'E. Betsellère' (lower right)

oil on canvas

133 x 195.5cm (52 3/8 x 76 15/16in).

£6,000 - 10,000

€6,900 - 12,000

US\$8,100 - 14,000

Provenance

Presented as a gift from the Swedish King Gustav VI Adolf.

Thence by descent.

Their sale, Sotheby's, London, 28 November 1990, lot 60.

With David Dickinson Ltd.

Acquired from the above by the present owner in 1991.

Betsellère studied at the École des Beaux-Arts in Paris under Alexandre Cabanel, and the influence of Cabanel's academic style can be seen in his later work.



36 TP

CIRCLE OF JAMES LEAKEY (BRITISH, 1773-1865)

The arrival of a circus troupe, probably Richardson's 'Penny' Theatre or Circus

oil on canvas

101 x 122cm (39 3/4 x 48in).

£8,000 - 12,000

€9,200 - 14,000

US\$11,000 - 16,000

Provenance

Halls Fine Art Auctions, Shrewsbury, 8 September 1995, lot 148

John Richardson (1767-1837) developed a theatrical taste from an early age. In 1782 he joined a travelling theatre company, and eventually took over the Harlequin Public House, opposite the stage door of Drury Lane in 1796.

He later developed a highly successful touring company and the costumes used in his performances were of the finest quality. His success made him wealthy and it is recorded that he made generous gifts to charity, whilst still leaving a healthy inheritance following his death in 1837.



37

37 TP

MANNER OF EDWARD ARMFIELD (BRITISH, 1817-1896)

After the shoot
bears signature (lower right)
oil on canvas
76.5 x 127cm (30 1/8 x 50in).

£800 - 1,200

€920 - 1,400

US\$1,100 - 1,600

38 TP

ENGLISH SCHOOL (18TH CENTURY)

St Jerome in the Wilderness
pastel
97 x 73cm (38 3/16 x 28 3/4in).

£400 - 600

€460 - 690

US\$540 - 810

Provenance

With David Gibson, London, where acquired by the present owners at Tatton Antique Fair, 8 March 1989 (as attributed to John Saunders)

39

BRITISH SCHOOL, CIRCA 1900, AFTER REMBRANDT

Self Portrait
oil on canvas
76 x 63.5cm (29 15/16 x 25in).

£400 - 600

€460 - 690

US\$540 - 810

The present lot is after the original by Rembrandt, currently with the Royal Collection (RCIN 404120).

40 TP

RUDOLF GIFFINGER (GERMAN, 19TH CENTURY)

An Alpine waterfall
signed and indistinctly dated 'R Giffinger 18...' (lower right)
oil on canvas
100.5 x 74.5cm (39 9/16 x 29 5/16in).

£500 - 700

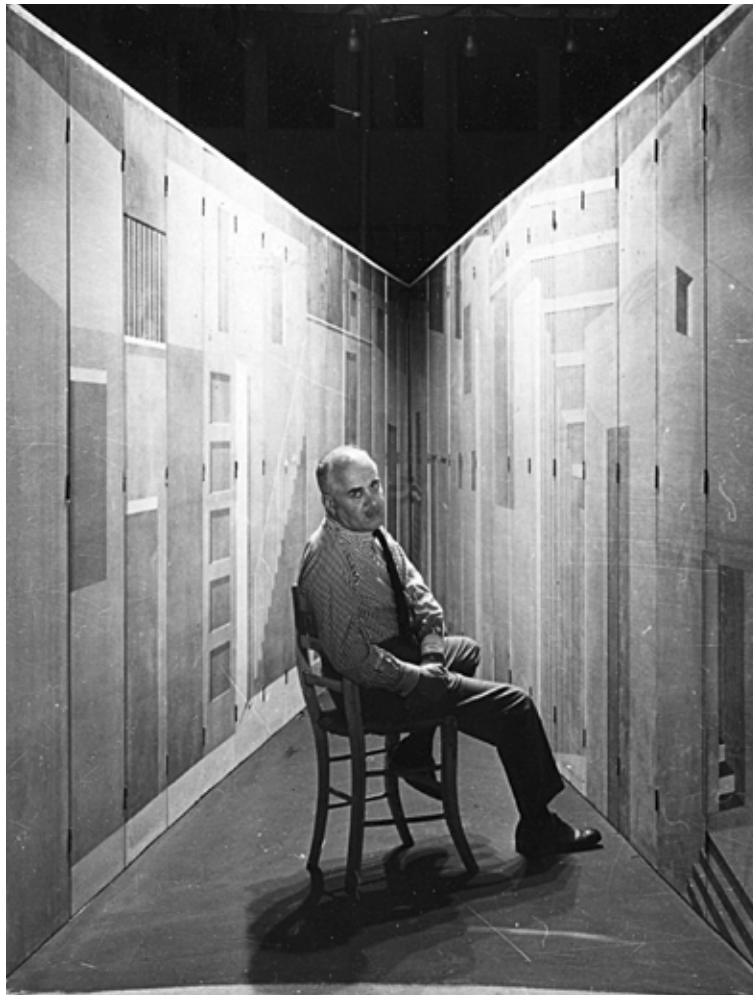
€580 - 810

US\$680 - 950



Piero Fornasetti (1913 – 1988)

“Fornasetti sought to bring art into the everyday life”



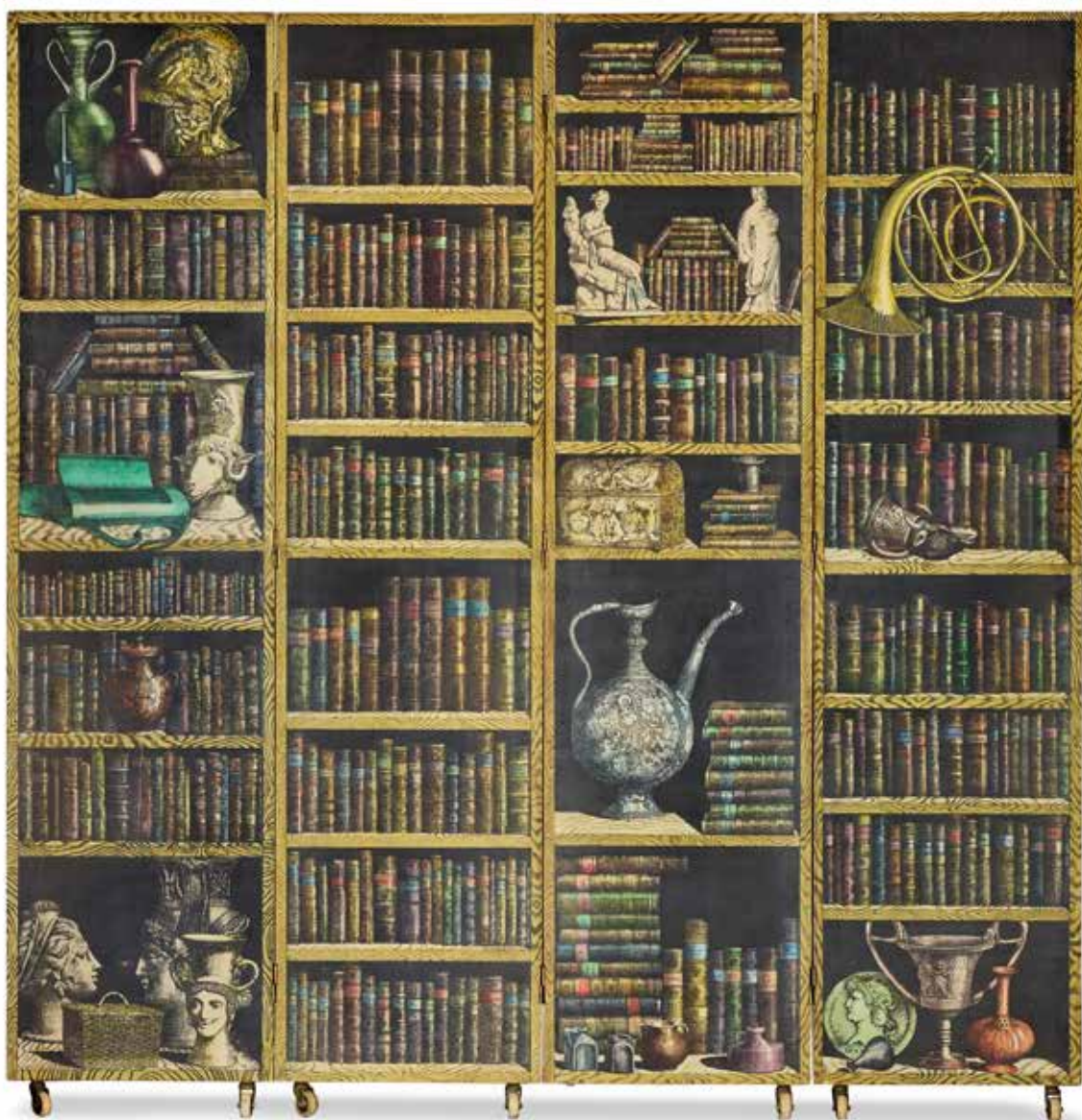
Hum Images / Alamy

Piero Fornasetti (1913 – 1988) is one of the most influential artists and designers of the 20th century, with an instantly recognisable design language. Born in Milan in 1918, he sought to bring art into the everyday life in the wake of the second World War and by the end of his career he had designed over 13,000 pieces. In contrast to his contemporaries who were experimenting with the form of furniture, Fornasetti's interests lay in the surface of the objects and their capacity for decoration describing it as 'practical madness'.

Starting his career in the world of printmaking he founded the Fornasetti Art Printshop which saw him work with numerous artists in the production of their lithographs and artist's books. It was during

this time that he experimented with and developed techniques for the printing of graphic effects on scarves which caught the eye of architect and designer Gio Ponti and launched a working relationship that would springboard his career.

Inspired by Neoclassical architecture and motifs Fornasetti cannily incorporated trompe l'oeil elements into many of his designs, including in his most successful collaboration with Gio Ponti for the Architettura series. The Architettura trumeau, an early example of which is included in the sale as Lot 92, was exhibited at the IX Triennale in Milan in 1951 to much acclaim and firmly placed the partnership on the map for modern Italian design.



41 TP

**PIERO FORNASETTI (ITALIAN, 1913-1988): A FOUR PANEL
'LIBRERIA' SCREEN**

Italian, circa 1955

The trompe l'oeil panels decorated as bookshelves to one side and
a classical interior to the other, *each panel: 50cm wide x 3cm deep x*
207cm high, (19.5in wide x 1in deep x 81in high)

£6,000 - 10,000

€6,900 - 12,000

US\$8,100 - 14,000

FROM THE COLLECTION OF HOLLY JOHNSON

Lots 42 - 47

42 TP

PIERO FORNASETTI (ITALIAN, 1913-1988): A RARE 'STRUMENTI MUSICALI' BOOMERANG CHAIR

Italian, circa 1950, for Fornasetti Milano

Lithographically-decorated plywood and on painted wood tapering legs, 42cm wide x 58cm deep x 82.5cm high, (16 1/2in wide x 22 1/2in deep x 32in high)

£3,000 - 5,000

€3,500 - 5,800

US\$4,100 - 6,800

43 TP

PIERO FORNASETTI (ITALIAN, 1913-1988): A 'GIRO DI FRUTTA' COFFEE TABLE

Italian, circa 1950

The circular transfer printed top decorated with borders of berries and acorns above a white lacquered metal flared support, unmarked, 101cm wide x 101cm deep x 41cm high, (39 1/2in wide x 39 1/2in deep x 16in high)

£3,000 - 5,000

€3,500 - 5,800

US\$4,100 - 6,800

44 TP

PIERO FORNASETTI (ITALIAN, 1913-1988): AN 'ARCHITETTURA' TABLE

Italian, circa 1988, for Fornasetti Milano after the original collaboration with Gio Ponti

The circular top lithographically printed with architectural motifs above a wood, lacquer, and metal base, 170cm wide x 170cm deep x 76.5cm high, (66 1/2in wide x 66 1/2in deep x 30in high)

£4,000 - 6,000

€4,600 - 6,900

US\$5,400 - 8,100

45 TP

PIERO FORNASETTI (ITALIAN, 1913-1988): A 'CAPITELLO CORINIZIO' CHAIR

Italian, circa 1960

Lithographically-decorated plywood and on enamelled metal tapering legs, labelled 'Fornasetti Milano Made in Italy', 42cm wide x 44cm deep x 93cm high, (16 1/2in wide x 17in deep x 36 1/2in high)

£1,200 - 1,800

€1,400 - 2,100

US\$1,600 - 2,400

46 TP

PIERO FORNASETTI (ITALIAN, 1913-1988): A 'SOLE' CHAIR

Italian, circa 1950

Lithographically-decorated plywood on enamelled metal tapering legs, 41cm wide x 46cm deep x 92cm high, (16in wide x 18in deep x 36in high)

£2,000 - 3,000

€2,300 - 3,500

US\$2,700 - 4,100

47 TP

PIERO FORNASETTI (ITALIAN, 1913-1988): A RARE 'ULTIME NOTIZIE' CENTRE TABLE

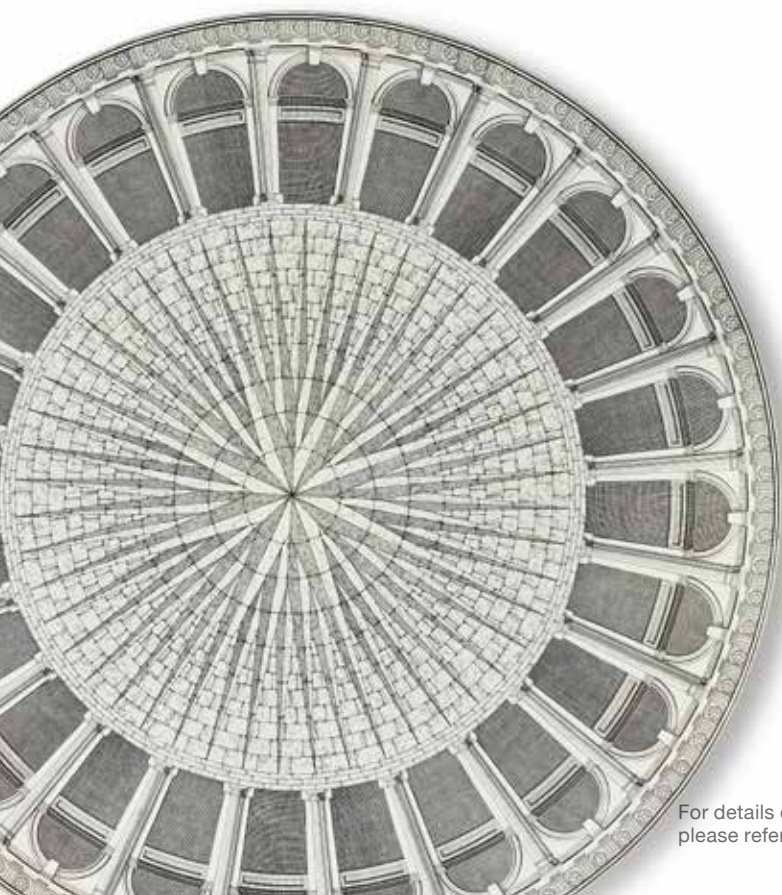
Italian, circa 1987, for Fornasetti Milano

The circular top lithographically printed with newsprint above a hand-coloured, wood, lacquer and metal base, 121cm wide x 121cm deep x 35.5cm high, (47 1/2in wide x 47 1/2in deep x 13 1/2in high)

£6,000 - 9,000

€6,900 - 10,000

US\$8,100 - 12,000





42



43



44



45



46



47



48

48 TP

A FRENCH LATE 19TH CENTURY KINGWOOD, GILT BRONZE MOUNTED AND RED LACQUERED CABINET

Circa 1880 and later, in the Louis XVI style

With a pair of red Chinoiserie and gilt decorated panelled doors enclosing four adjustable shelves on slight cabriole legs and cast sabots, 150cm wide x 41cm deep x 164cm high, (59in wide x 16in deep x 64 1/2in high)

£2,500 - 3,500

€2,900 - 4,000

US\$3,400 - 4,700

49 TP

TWO SETS OF EDWARDIAN NESTS OF TABLES

Early 20th century

One with four graduating fiddleback mahogany rectangular tops with oval flame veneered panels, on turned supports united by a bowed stretcher, the other a nest three burr elm tables, on turned simulated bamboo end supports, united by bowed stretchers, the largest of the first: 39.5cm wide x 34.5cm deep x 69.5cm high, (15.5in wide x 13.5in deep x 27in high) (the largest of the second: 68.5cm high) (7)

£300 - 500

€350 - 580

US\$410 - 680

50 TP

A GEORGE II WALNUT, CROSSBANDED AND FEATHER BANDED BUREAU

Mid-18th century and later

The serpentine top above a knee-hole enclosed by eight drawers, with cupboard behind, on bracket feet, 100cm wide x 59cm deep x 76cm high, (39in wide x 23in deep x 29.5in high)

£600 - 800

€690 - 920

US\$810 - 1,100

51 TP

A GEORGE III AND LATER POLYCHROME DECORATED MAHOGANY CARD TABLE

Late 18th century

The demi-lune hinged top painted with floral swags above a conforming frieze on square tapering legs and spade feet, 90cm wide x 44cm deep x 74cm high, (35in wide x 17in deep x 29in high)

£400 - 600

€460 - 690

US\$540 - 810



52

52 TP

AN EARLY 20TH CENTURY RED JAPANNED SIDE CABINET IN THE CHINESE CHIPPENDALE STYLE

Attributed to Hille

With a central frieze drawer above a panelled door, enclosing two shelves, one mounted with a silver presentation plaque from The Iron and Steel Trades Confederation, flanked by a pair of glazed panelled doors lacking shelves, on square shaped legs, 145cm wide x 42.5cm deep x 115cm high, (57in wide x 16.5in deep x 45in high)

£800 - 1,200

€920 - 1,400

US\$1,100 - 1,600

Literature

Christopher Payne, *British Furniture 1820 to 1920: The Luxury Market*, 2023, ill. p. 117.

53 TP

A FRENCH CARVED GILTWOOD THREE PANEL SCREEN

Early 20th century, in the Louis XVI style

The central panel surmounted by an arched mirror plate, flanked by a pair of framed coloured engravings, the central panel: 48cm wide x 2.5cm deep x 166cm high, (18.5in wide x 0.5in deep x 65in high)

£400 - 600

€460 - 690

US\$540 - 810

54 TP

A LATE 19TH CENTURY CARVED GILTWOOD FIRESIDE FOOTSTOOL

In the Louis XV style

The bowed button-down upholstered seat on cabriole legs, 160cm wide x 34cm deep x 37cm high, (62.5in wide x 13in deep x 14.5in high)

£500 - 700

€580 - 810

US\$680 - 950

55 TP

A PAIR OF BRONZED METAL AND VERDE ANTICO GARNITURE URNS, ADAPTED AS TABLE LAMP BASES

The bodies cast with Bacchanalian putti and satyrs, flanked by grotesque horned masks to the sides, with silk shades, excluding shades, to top of fittings: 21cm wide, 17cm deep, 59cm high (8in wide, 6 1/2in deep, 23in high) (4)

£400 - 600

€460 - 690

US\$540 - 810



56

56 TP

A LARGE MAHOGANY AND BRASS MOUNTED PEAT BUCKET

In the Irish George III style

Of tapering spiral gadrooned form, the front and back carved with scallop shells, with brass handles and a brass liner, 53cm wide x 51.5cm deep x 66.5cm high, (20.5in wide x 20in deep x 26in high)

£1,500 - 2,500

€1,700 - 2,900

US\$2,000 - 3,400

57 TP

A PAIR OF CARVED GILTWOOD POLE SCREENS

Late 19th century

The elaborately carved arched frames enclosing petit-point needlework on turned supports and scrolled feet, the needlework possibly earlier, 42cm wide x 37cm deep x 113cm high, (16.5in wide x 14.5in deep x 44in high) (2)

£500 - 700

€580 - 810

US\$680 - 950

58 TP

A LARGE STEEL AND BRASS CLUB FENDER

Of typical form, the button-down leather upholstered seat above waisted supports interspersed with paterae, on a brass plinth base, 211cm wide x 70cm deep x 60cm high, (83in wide x 27.5in deep x 23.5in high) (interior: 174cm wide x 52cm deep)

£1,000 - 1,500

€1,200 - 1,700

US\$1,400 - 2,000

59 TP

A FRENCH LATE 19TH CENTURY GILT BRONZE AND FIGURAL KERB FENDER

In the Louis XVI style

The chenet ends formed as putti terms warming their hands on flambé braziers, together with a steel and repoussé low fire screen, the central pierced panel decorated with a mask enclosed by scrolling acanthus leaves, the first: 185cm wide, 53cm deep, 43cm high (72 1/2in wide, 20 1/2in deep, 16 1/2in high) (interior: 170 wide x 39cm deep, the width of the second: 94cm) (2)

£1,000 - 1,500

€1,200 - 1,700

US\$1,400 - 2,000

60 TP

A FRENCH LATE 19TH CENTURY KINGWOOD AND GILT BRONZE MOUNTED FIRE SCREEN

With framed needlework floral cartouche initialled 'FB' on scrolled end supports, 54cm wide x 29.5cm deep x 100cm high, (21in wide x 11.5in deep x 39in high)

£700 - 1,000

€810 - 1,200

US\$950 - 1,400

61 TP

A LATE 19TH / EARLY 20TH CENTURY GILT BRASS AND MESH FIRE SCREEN

In the Louis XV style

The central mesh panel enclosed by a scrolling acanthus leaf cast frame on conforming cast feet, 71cm wide, 25cm deep, 82cm high (27 1/2in wide, 9 1/2in deep, 32in high)

£300 - 400

€350 - 460

US\$410 - 540

62 TP

A MAHOGANY AND BRASS MOUNTED PEAT BUCKET

In the Irish George III style

With swing handle above a turned and spiral reeded body, fitted with a brass liner, 36cm wide, 35cm deep, 44.5cm high (14in wide, 13 1/2in deep, 17 1/2in high)

£500 - 800

€580 - 920

US\$680 - 1,100



57



58



59



60



61



62



63

63 TP

**A FRENCH EARLY 20TH CENTURY
BEECH FRAMED DAY BED**

In the Louis XV style

With moulded frame and upholstered in yellow silk damask, on cabriole legs, 76cm wide x 136cm deep x 88.5cm high, (29.5in wide x 53.5in deep x 34.5in high)

£800 - 1,200

€920 - 1,400

US\$1,100 - 1,600

64 TP

**A PAIR OF FRENCH EARLY 20TH
CENTURY BEECH FRAMED PORTERS
BERGÈRES**

In the Louis XV style

The canapes above drop-in seats with scrolled arms on cabriole legs, 75cm wide x 63cm deep x 138cm high, (29.5in wide x 24.5in deep x 54in high) (2)

£1,500 - 2,500

€1,700 - 2,900

US\$2,000 - 3,400



64



65



**FROM THE COLLECTION OF HOLLY
JOHNSON**

65 TP

**A PAIR OF FRENCH PAINTED BEECH
FRAMED BERGÈRE ARMCHAIRS**

First half 20th century in the Louis XV style

With upholstered backs, seats and enclosed arms on cabriole legs, 68.5cm wide x 73cm deep x 97.5cm high, (26 1/2in wide x 28 1/2in deep x 38in high) (2)

£600 - 1,000

€690 - 1,200

US\$810 - 1,400

66 TP

**A 19TH CENTURY CARVED, PAINTED AND
PARCEL GILT SOFA**

In the Regency style

With one high back scrolled end of s-shaped outline,
on turned tapering legs, 150cm wide x 61cm deep x
92cm high, (59in wide x 24in deep x 36in high)

£600 - 800

€690 - 920

US\$810 - 1,100



66



67

67 TP

**A PAIR OF LATE VICTORIAN LOW
CHAIRS**

Late 19th century

With scrolled backs and button-down
upholstered backs and seats, 58cm wide x
65cm deep x 75cm high, (22.5in wide x 25.5in
deep x 29.5in high) (2)

£500 - 700

€580 - 810

US\$680 - 950

68 TP Y

**A REGENCY ROSEWOOD AND
CUT-BRASS INLAID SOFA**

Early 19th century

With scrolled arms on downswept legs with
brass caps and castors, 206cm wide x 70cm
deep x 93.5cm high, (81in wide x 27 1/2in deep
x 36 1/2in high)

£800 - 1,200

€920 - 1,400

US\$1,100 - 1,600



68



69

A COLLECTION OF FOUR LATE 19TH CENTURY TURQUOISE GLAZED AND GILT HEIGHTENED FIGURAL GROUPS

Comprising a pair of groups, probably Minton, modelled as playful putti on circular bases, and pair of seated winged figures of Cupid and a female companion formed as Diana, holding her bow, after Houdon; together with a bronze mounted and turquoise glazed inkwell, and late 19th century Burmantofts turquoise Majolica seated hound ewer, the base with incised marks, numbered 555, *the putti group: 15cm wide x 14cm deep x 19cm high, the hound: 33.5cm high* (6)

£600 - 800

€690 - 920

US\$810 - 1,100

70

TWO SIMILAR DERBYSHIRE BLUE JOHN FLUORSPAR OVOID DOOR STOPS

Early 20th century

Of domed bell form, one with plain brass knob and the other with foliate banded knob finial, *15cm and 17cm high* (2)

£800 - 1,200

€920 - 1,400

US\$1,100 - 1,600

Blue John is a variety of the common mineral fluorspar, which is composed of calcium fluoride (CaF₂). Fluorspar can be in any colour, but it is known as Blue John when it is bluish purple with a white banding, thought to be caused by inclusions or impurities. The name Blue John was not recorded until 1766, when Lady Mazarine, one of the Eyre family and a major landowner in Derbyshire, was recorded leasing 'ye mine of Blue John'. Robert Adam was incorporating Blue John into his chimney-piece designs in 1760 and Matthew Boulton referred to 'Blew John' in a letter dated 1768. Prior to the 1760s it was sometimes referred to as 'Derbyshire Drop', 'Derbyshire Spar' or even 'Radix Amethysti'.

71 TP

A PAIR OF GILT BRONZE MOUNTED VERDE ANTICO MARBLE GARNITURE VASE LAMP BASES

In the Louis XVI style

Of baluster form, each with swan neck twin handles and decorated with floral garlands and festoons (lacking to one side), raised on a pedestal foot above a shaped square base, together with a pair of pleated silk shades, one with a slightly taller fitment, *the larger, excluding shades: 23cm wide, 17cm deep, 60cm high* (9in wide, 6 1/2in deep, 23 1/2in high) (4)

£1,200 - 1,800

€1,400 - 2,100

US\$1,600 - 2,400

69



72 TP

A PAIR OF GILT BRONZE MOUNTED VERDE ANTICO MARBLE GARNITURE VASES LAMP BASES

In the Louis XVI style

Of baluster form, each with swan neck twin handles and decorated with floral garlands and festoons, raised on a pedestal foot above a shaped square base, together with a pair of pleated silk shades, *excluding shades: 23cm wide, 17cm deep, 53cm high* (9in wide, 6 1/2in deep, 20 1/2in high) (4)

£1,200 - 1,800

€1,400 - 2,100

US\$1,600 - 2,400

73

A FRENCH LATE 19TH CENTURY GILT BRONZE AND SÈVRES-STYLE PORCELAIN GARNITURE URN, ADAPTED AS A LAMP BASE

Later fitted for electricity, together with a gilt bronze and Sèvres-style porcelain desk stand of twin oval dished form, centred by a moulded baluster candle nozzle and flanked by two further nozzles; and a Royal Grafton oval plaque, of similar design, *the urn, to top of fitment: 19cm wide, 19cm deep, 56cm high* (7in wide, 7in deep, 22in high) (3)

£800 - 1,200

€920 - 1,400

US\$1,100 - 1,600

74

AUGUSTE MOREAU (FRENCH, 1834-1917): A LATE 19TH CENTURY PATINATED BRONZE FIGURAL URN

The urn supported by a young Cupid and Psyche on a naturalistic base signed *A. Moreau*, the whole on a turned rouge marble and bead mounted plinth base, *25.5cm wide, 22cm deep, 62.5cm high* (10in wide, 8 1/2in deep, 24 1/2in high) (height excluding base: 56cm)

£600 - 800

€690 - 920

US\$810 - 1,100

75 TP

A PAIR OF GILT BRONZE MOUNTED VEINED ROUGE MARBLE GARNITURE URN LAMP BASES

In the Louis XVI style, probably early 20th century

The ovoid bodies flanked by rams masks and floral swags on turned socle and a square plinth base with later feet, together with a pair of slubbed silk shades, *excluding shades, to top of fitments: 54cm wide, 19cm deep, 55cm high* (21in wide, 7in deep, 21 1/2in high) (4)

£1,000 - 1,500

€1,200 - 1,700

US\$1,400 - 2,000



70



71 (later electrical fittings to the tops not shown)



72 (later electrical fittings to the tops not shown)



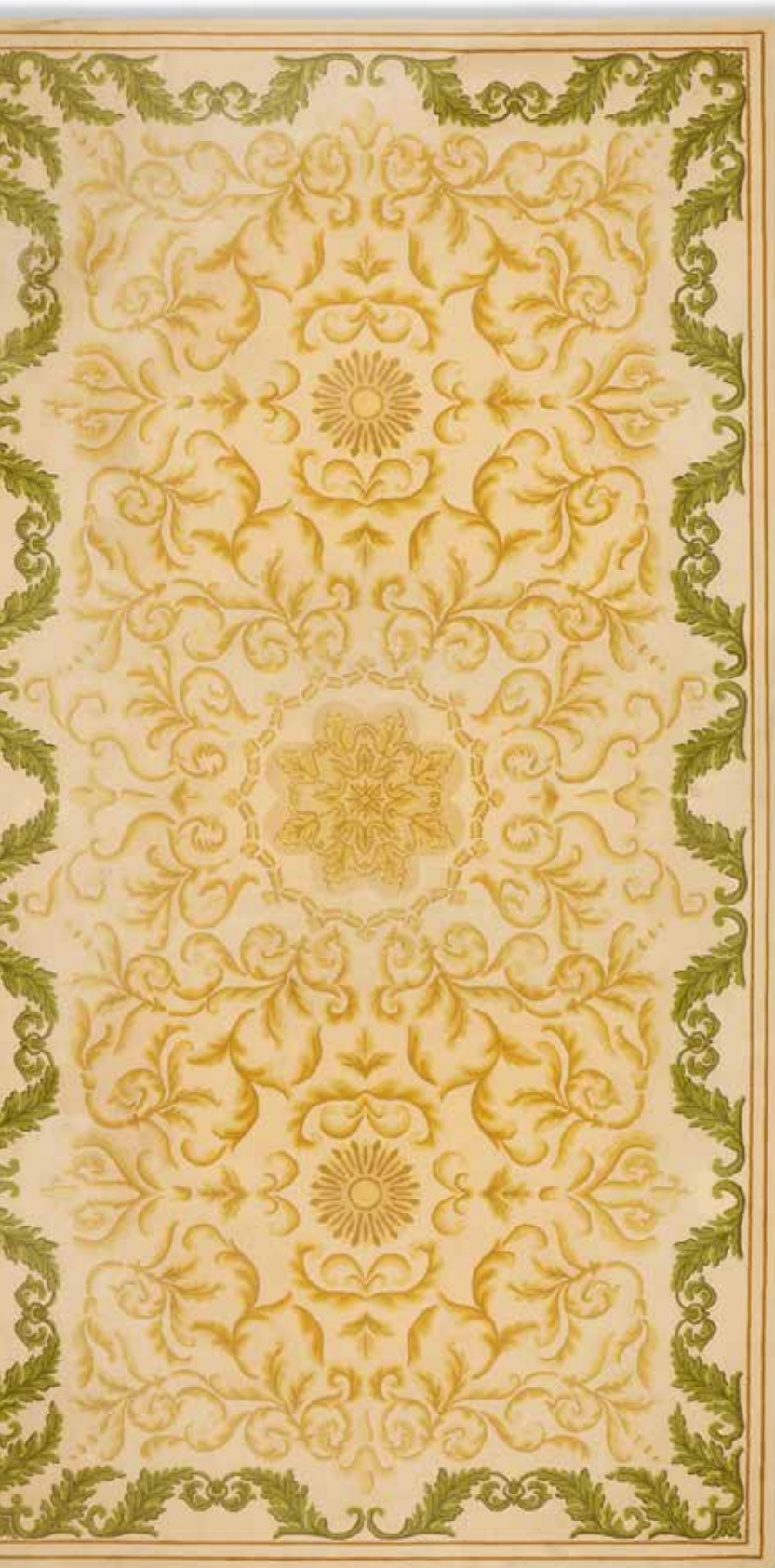
73



74



75 (later electrical fittings to the tops not shown)



76 TP

A LARGE 20TH CENTURY AUBUSSON-STYLE MACHINE MADE CARPET

French

The ivory ground with sunburst medallions, the main field filled with undulating foliage and sinuous stems, the border with recurring green laurel-leaf garland motif
681cm x 358cm

£1,200 - 1,800

€1,400 - 2,100

US\$1,600 - 2,400

77 TP

AN EARLY 20TH CENTURY RED JAPPANED BERGÈRE SUITE

End of the first quarter 20th century, attributed to Hille

Comprising a pair of sofas and a pair of armchairs, with all over Chinoiserie decoration, with caned backs and sides, and scrolled arms on shell carved scrolled feet, *the sofas: 207cm wide x 95cm deep x 82cm high, (81in wide x 37in deep x 32in high) (the armchairs: 83cm wide) (4)*

£2,000 - 3,000

€2,300 - 3,500

US\$2,700 - 4,100

78

EDWIN EARP (BRITISH, 19TH/20TH CENTURY)

Highland scenes

each signed 'E.Earp' (lower right) watercolour and gouache

53 x 41.5cm (20 13/16 x 16 5/16in).

together with another, similar pair by the same hand (4)

£200 - 300

€230 - 350

US\$270 - 410

79

HENRY THOMAS SCHAFER, RBA (BRITISH, 1854-1915)

San Miguel Xeres de la Frontera

signed and titled 'San Miguel. Xeres de la Frontera, Spain/H. Schafer' (lower right), and further signed and titled to canvas verso oil on canvas

69 x 51cm (27 3/16 x 20 1/16in).

together with Josiah Wood Whympster (British, 1813-1903), Landscape, signed and dated 'J.W. Whympster 1861.' (lower left), watercolour and gouache, 45cm x 64cm (2)

£500 - 800

€580 - 920

US\$680 - 1,100



77 (Part lot)



77 (Part lot)

80
WILLIAM ANSLOW THORNBERRY (BRITISH, 1847-1907) ALIAS 'THORNLEY'

A fresh breeze off Boulogne
indistinctly signed 'Thornley' (lower right), and indistinctly inscribed
'Fresh Breeze Off...' (to stretcher verso)
oil on canvas
35.5 x 31cm (14 x 12 3/16in).

£500 - 800
€580 - 920
US\$680 - 1,100

81
A GEORGE III SILK EMBROIDERED SAMPLER OF ENGLAND AND WALES

By Anne Whateley Willeats, dated 1795
Mounted in an oval giltwood and gesso frame, 49.5cm wide, 3.5cm
deep, 58cm high (19in wide, 1in deep, 22 1/2in high)

£200 - 300
€230 - 350
US\$270 - 410



82

82 TP

A FRENCH LATE 19TH CENTURY KINGWOOD, PARQUETRY AND GILT BRONZE MOUNTED CENTRE TABLE

By François Linke (1855-1946)

The oval top above a frieze drawer, profusely mounted with scrolling acanthus leaves centred by classical masks and goats, on cabriole legs, stamped F. LINKE to gilt bronze border, 98cm wide x 63.5cm deep x 76cm high, (38.5in wide x 25in deep x 29.5in high)

£3,000 - 5,000

€3,500 - 5,800

US\$4,100 - 6,800

Linke was born in Bohemia and moved to Paris where he established his business at 170, Rue du Faubourg Saint-Antoine circa 1880. From 1900 onwards he opened a showroom at 26, Place Vendôme. Linke made a huge impact at the 1900 Exposition Universelle in Paris, at which he presented vigorous reinterpretations of the Rococo style. He was ultimately honoured with a Gold medal and his success saw him acquire wealthy patrons from across the world. He was admired so much in France that he was even awarded the 'Croix de la Légion d'Honneur' by 1906.

For a comparable model of the above centre table see Christie's, New York, *The Collector*, 8 October 2020, lot 268.

83 TP

A FRENCH LATE 19TH CENTURY KINGWOOD, PARQUETRY AND GILT BRONZE MOUNTED CENTRE TABLE

Attributed to François Linke (1855-1946)

The oval top above a frieze drawer, profusely mounted with scrolling acanthus leaves centred by classical masks and goats, on cabriole legs, 100cm wide x 64cm deep x 76cm high, (39in wide x 25in deep x 29.5in high)

£2,500 - 3,500

€2,900 - 4,000

US\$3,400 - 4,700



83



84

84 TP

A LAPIS LAZULI AND GILT BRASS MOUNTED LOW TABLE

20th century, in the Empire style

The rectangular top veneered in lapis lazuli and enclosed by a stiff-leaf cast border, above stylised anthemion cast frieze on square tapering legs, of recent manufacture, 122cm wide x 62cm deep x 50cm high, (48in wide x 24in deep x 19.5in high)

£2,000 - 3,000

€2,300 - 3,500

US\$2,700 - 4,100

85 TP

A 19TH CENTURY BURR WALNUT, SYCAMORE, MARQUETRY AND GILT METAL MOUNTED CENTRE TABLE

Attributed to Holland & Sons, circa 1860

The shaped rectangular top above two frieze drawers on turned and fluted flared end supports, united by a shaped stretcher on acanthus leaf carved scrolled feet, 121cm wide x 66cm deep x 73cm high, (47.5in wide x 25.5in deep x 28.5in high)

£3,000 - 5,000

€3,500 - 5,800

US\$4,100 - 6,800

Characteristics, including the shape of the top, the turned and fluted end supports, and the carved acanthus leaf feet point towards Holland & Sons, a prominent London-based furniture maker who were active from 1815-1843.



85



86

86 TP Y

A LATE 19TH CENTURY EBONISED WALNUT, FRUITWOOD MARQUETRY, MOTHER-OF-PEARL INLAID, AND GILT METAL MOUNTED SIDE TABLE

In the Louis XV style

The shaped top profusely inlaid with flowers, scrolling acanthus leaves and a central musical trophy, above a shaped frieze with a single drawer to one side on cabriole legs, 87cm wide x 37cm deep x 73cm high, (34in wide x 14.5in deep x 28.5in high)

£1,000 - 1,500

€1,200 - 1,700

US\$1,400 - 2,000



87

87 TP Y

A LATE 19TH CENTURY EBONISED WALNUT, FRUITWOOD MARQUETRY, MOTHER-OF-PEARL AND BONE INLAID CARD TABLE

In the Louis XV style

The hinged top inlaid with flowers, scrolling acanthus leaves and centred by a mother-of-pearl inlaid putto, above a conforming floral inlaid frieze, on cabriole legs, 94cm wide x 46.5cm deep x 77cm high, (37in wide x 18in deep x 30in high)

£1,000 - 1,500

€1,200 - 1,700

US\$1,400 - 2,000



88

88 TP

A CARVED GILTWOOD AND COMPOSITION PELMET WITH STIFF UPHOLSTERED CANAPE, TOGETHER WITH A PAIR OF CURTAINS

The pelmet in the Rococo style decorated with s-scrolls, acanthus leaves and centred by a scallop shell and acanthus leaf crest, with floral needlework silk curtains, *the pelmet: 228.5cm wide x 34cm deep x 47cm high, (89 1/2in wide x 13in deep x 18 1/2in high) (the curtains: 249cm drop, 219cm wide each) (3)*

£800 - 1,200

€920 - 1,400

US\$1,100 - 1,600

89 TP

A SET OF FOUR PAIRS OF YELLOW MOIRE SILK, LINED AND INTERLINED CURTAINS

With elaborate cut glass and silk floss beaded braid trim, together with four matching swagged pelmets, with central cut glass tassel decoration and four sets of matching tiebacks ensuite, *the pelmet: 185cm wide, 17cm deep, 77cm high (72 1/2in wide, 6 1/2in deep, 30in high) (the curtains: 298cm high x 156cm wide) (12)*

£3,000 - 5,000

€3,500 - 5,800

US\$4,100 - 6,800



89





90 TP

A BLACK AND GILT JAPANNED BUREAU CABINET

Parts 18th century and later

The ogee moulded cornice above a pair of arched bevelled mirror panelled doors enclosing two adjustable shelves and three small drawers, above two candle slides and a fall enclosing a fitted interior and central sliding well, with two short and two long drawers on bun feet, together with a later carved giltwood crest centred by a hippocampus flanked by scrolling acanthus leaves and eagle heads, later decorated, 94cm wide x 54cm deep x 194.5cm high, (37in wide x 21in deep x 76 1/2in high) (224cm high with the later crest)

£6,000 - 10,000

€6,900 - 12,000

US\$8,100 - 14,000

FROM THE COLLECTION OF HOLLY JOHNSON

91 TP

PIERO FORNASETTI (ITALIAN, 1913-1988): A RARE EARLY PRINTED LACQUER AND TOLE 'PANOPLIE' TRUMEAU

Italian, circa 1950, for Fornasetti Milano
The pair of panelled doors enclosing a glass shelf interior with central tole niche, above a fall enclosing a void interior, above three drawers, on squared bracket feet, the whole lithographically printed with 'Panoplie' design of fruiting festoons and musical trophies, one draw with manufacturer's label 'FORNASETTI MILANO', 81cm wide x 41.5cm deep x 218cm high, (31 1/2in wide x 16in deep x 85 1/2in high)

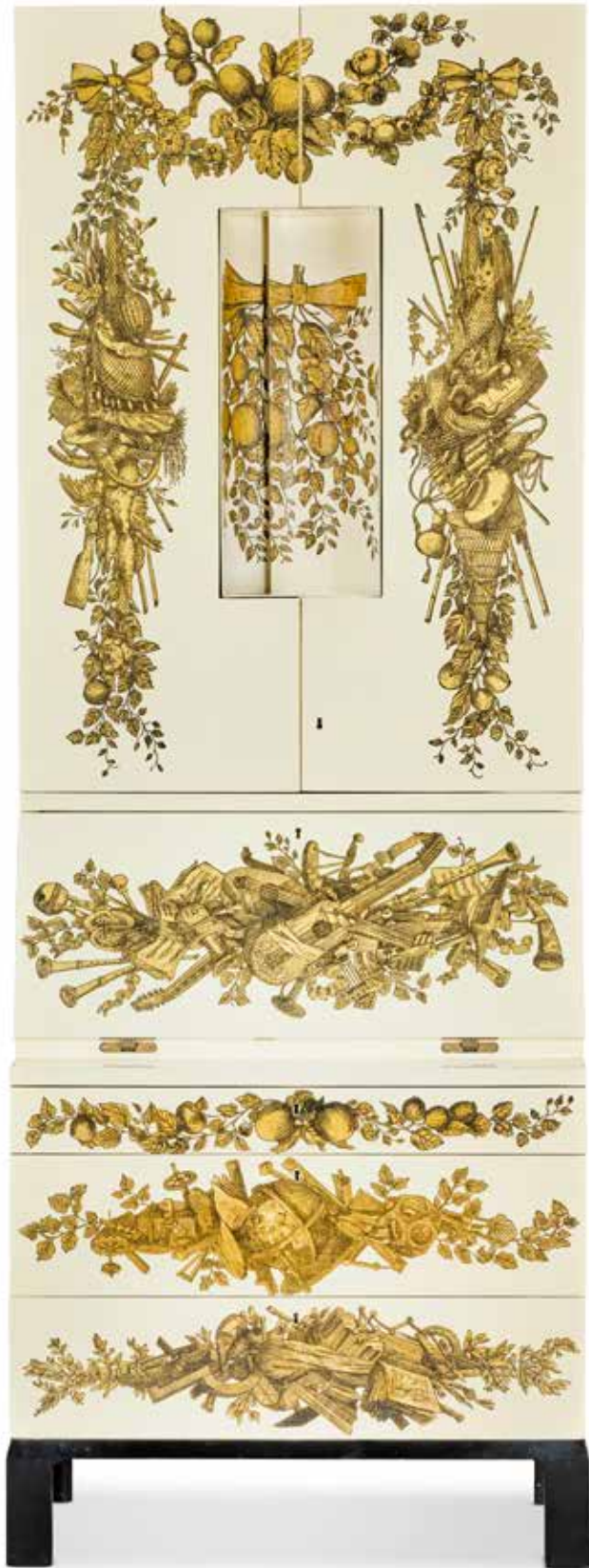
£25,000 - 35,000

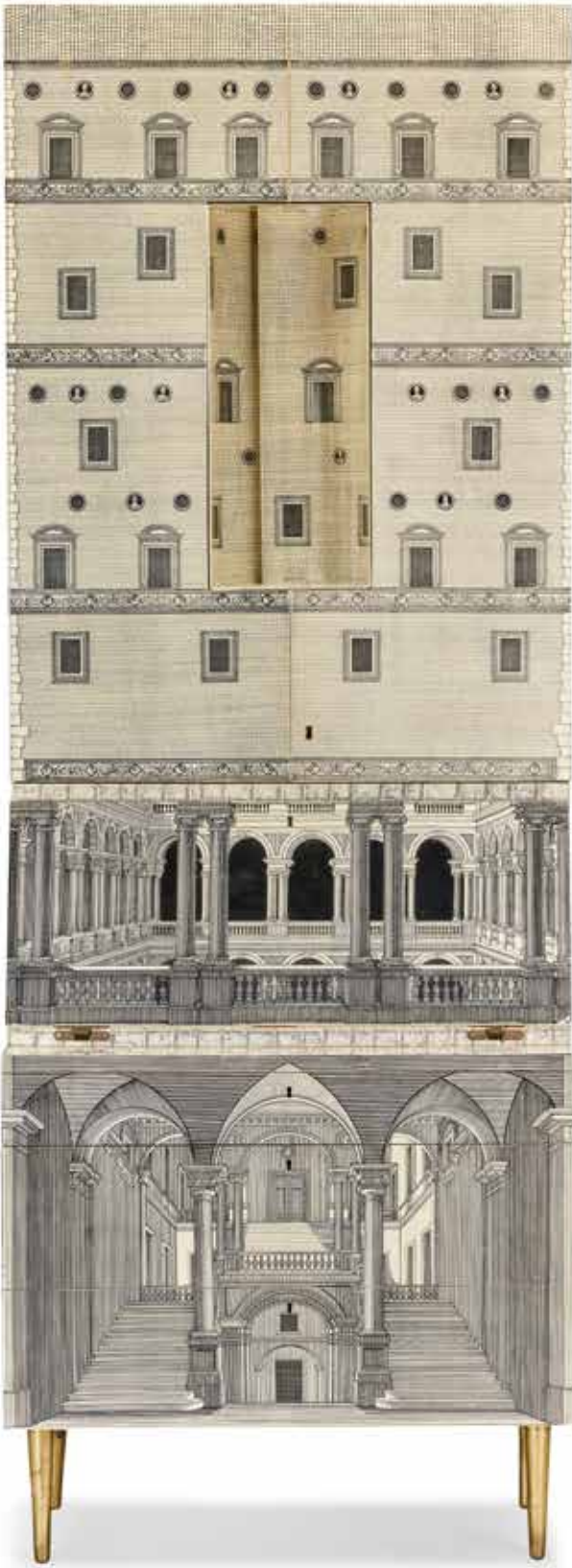
€29,000 - 40,000

US\$34,000 - 47,000

Literature

Patrick Mauries, *Fornasetti, Designer of Dreams*, Little Brown and Company, 1991, p.219





92 TP

PIERO FORNASETTI (ITALIAN, 1913-1988): AN EARLY PRINTED LACQUER AND TOLE 'ARCHITETTURA' TRUMEAU

Italian, circa 1959, in collaboration with Gio Ponti

The pair of panelled doors enclosing a glass shelf interior with central tole niche, above a fall enclosing a void interior, with conforming printed design to the inside, above three drawers, on brass tapering legs, the whole lithographically printed with 'Architettura', inspired by the Alessi Palace, Genoa, 80cm wide x 41cm deep x 220cm high, (31in wide x 16in deep x 86.5in high)

£20,000 - 30,000

€23,000 - 35,000

US\$27,000 - 41,000

Provenance

Purchased from Nieman Marcus, Dallas, 1959;

Private Collection

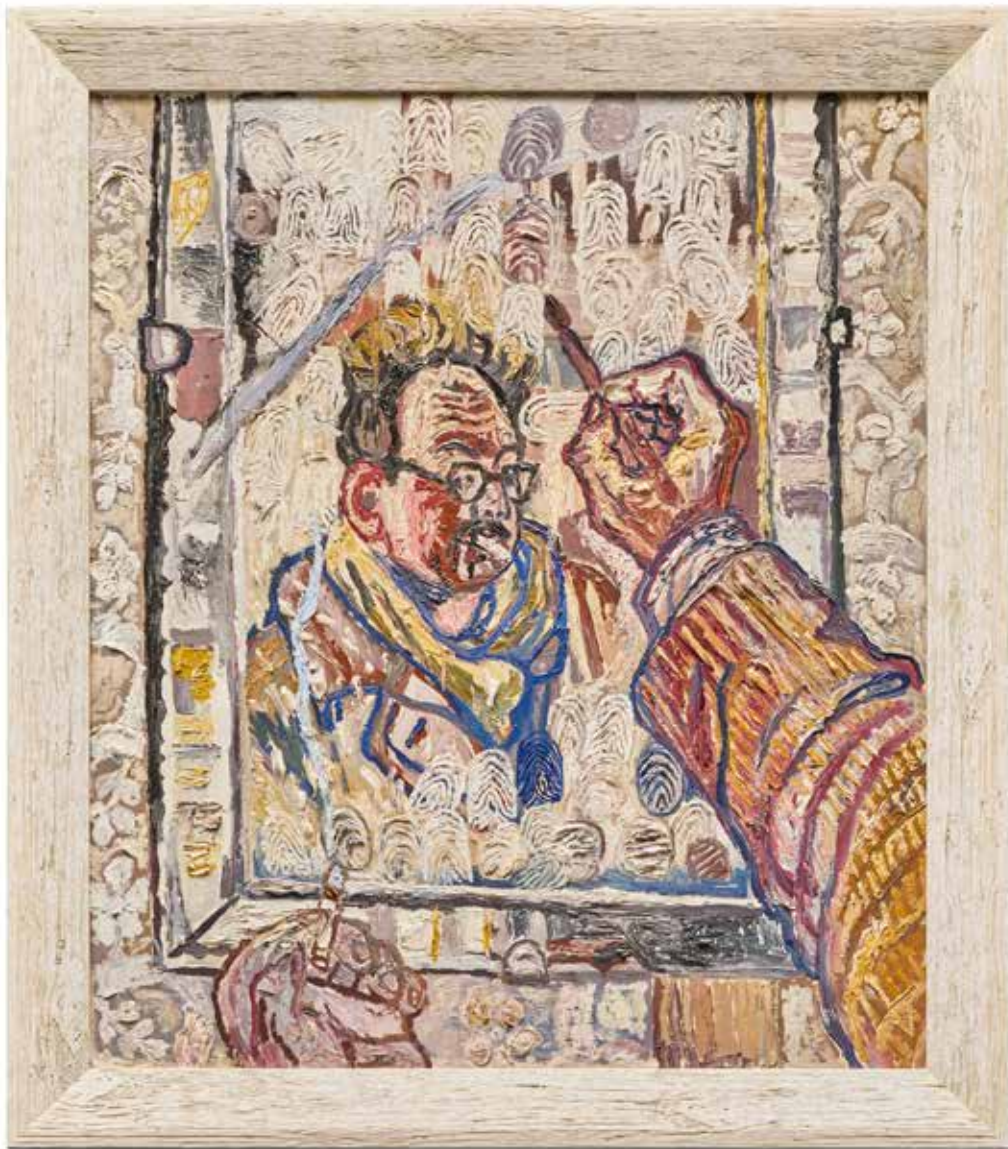
Piero Fornasetti's design for the iconic 'Architettura' trumeau was inspired by a 1949 model created by Gio Ponti. Originally conceived as a one-of-a-kind piece, Ponti produced a limited edition of just four in the early 1950s. Fornasetti's version marked the beginning of a fruitful collaboration with Ponti and inaugurated a series of desk-cabinets exploring various architectural themes. The present model, distinguished by its square base, was designed in 1953.

Throughout the 1950s and 1960s, approximately forty examples were created, with only a handful produced in the 1970s. In the 1980s about ten additional pieces were reissued in an unnumbered edition.

Fornasetti's reinterpretation preserved the original structure while introducing several key modifications: simplified decorative elements that extended into the interior, a shift from a rounded to a rectangular base, and a streamlined cabinet top. Blending neoclassical motifs with geometric and primary forms, the 'Architettura' trumeau exemplifies Fornasetti's distinctive visual language- playful, refined, and graphically powerful. The result is a thoroughly modern, highly functional piece that serves equally well as both desk and cabinet.

For a comparable on ebonised bracket feet see Sotheby's, New York, *Important Design*, 8 December 2021, lot 184 and for an earlier example made in 1951 see Christie's, London, *Thinking Italian Design*, 16 October 2019, lot 18.





FROM THE COLLECTION OF HOLLY JOHNSON

93 AR

JOHN BRATBY R.A. (BRITISH, 1928-1992)

Self-portrait with Fingerprints

oil on hardboard

70 x 61cm (27 9/16 x 24in).

Executed in 1957

£2,000 - 3,000

€2,300 - 3,500

US\$2,700 - 4,100

Provenance

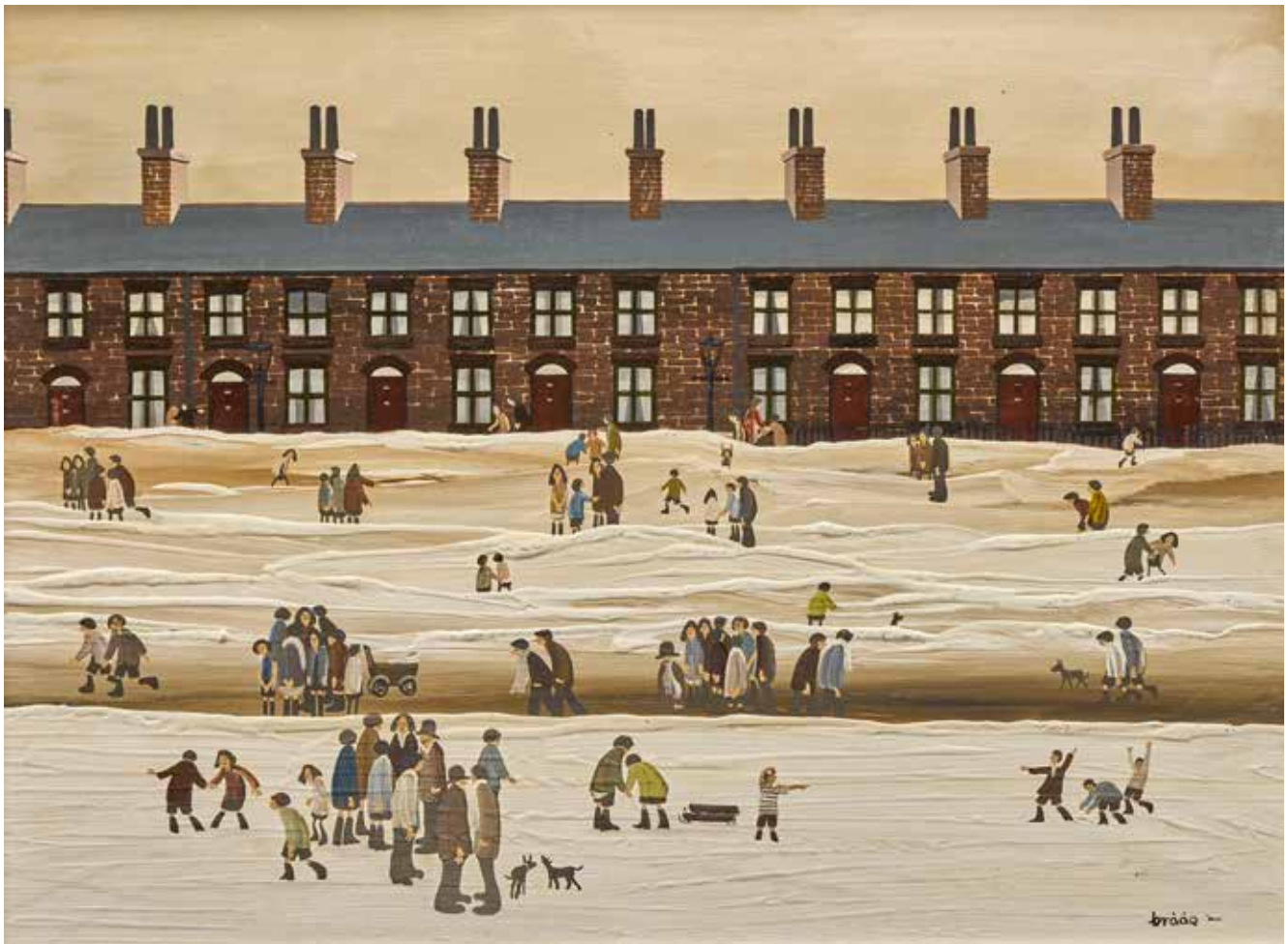
The Collection of John Lessore

With Hartnoll and Daughters, London, where acquired by the present owners, 9 July 2003

Literature

Maurice Yacowar, *The Great Bratby, A portrait of John Bratby*, London 2008, ill. p.58.





94 AR

BRIAN SHIELDS (BRAAQ) (BRITISH, 1951-1997)

"I'll Stuff You Billins"

signed 'bráaq "ANN"' (lower right)

oil on panel

50 x 65cm (19 11/16 x 25 9/16in).

£7,000 - 10,000

€8,100 - 12,000

US\$9,500 - 14,000



95 AR

BRIAN SHIELDS (BRAAQ) (BRITISH, 1951-1997)

Town at Winter

signed 'bráaq "ANN"' (lower right)

oil on panel

50 x 65cm (19 11/16 x 25 9/16in).

£7,000 - 10,000

€8,100 - 12,000

US\$9,500 - 14,000



96

96 TP

AN ITALIAN LACQUERED GOAT SKIN COFFEE TABLE

Attributed to Aldo Tura (1909-1963)

Of square design, the top decorated with a trompe-l'oeil scroll of the Primavera after the original by Sandro Botticelli, above square support and conforming base, 80cm wide x 80cm deep x 42cm high, (31in wide x 31in deep x 16 1/2in high)

£1,000 - 1,500

€1,200 - 1,700

US\$1,400 - 2,000

97 TP Y Φ

A FINE EARLY 20TH CENTURY SHAGREEN, IVORY STRUNG AND CARVED SILVERED CABINET ON STAND

Circa 1925, in the William and Mary style, possibly attributable to Warring & Gillows and probably retailed by Asprey

The cupboard doors enclosing a maple veneered and painted fitted interior of drawers, open niches and a central cupboard on a profusely carved and silvered base centred by a putti amongst scrolling foliage on scrolled lion carved legs united by a shaped X-stretcher, 119.5cm wide x 55cm deep x 153cm high, (47in wide x 21 1/2in deep x 60in high)

£8,000 - 12,000

€9,200 - 14,000

US\$11,000 - 16,000

The item has been registered in accordance with the Ivory Act (Section 10). Ref WEH9QXB1





98 (part lot)



100



99



101

98 TP

A SET OF FIVE LATE 19TH CENTURY CARVED MAHOGANY 'RIBBAND BACK' CHAIRS

In the manner of Thomas Chippendale

Including a pair of armchairs, the profusely carved ribbon-tied backs above stuff over seat, on acanthus leaf carved front cabriole legs and moulded back cabriole legs, two upholstered with coats of arms, three with floral fabric, 58cm wide x 50cm deep x 99cm high, (22 1/2in wide x 19.5in deep x 38.5in high) (5)

£600 - 1,000

€690 - 1,200

US\$810 - 1,400

99 TP

A FRENCH LATE 19TH CENTURY EBONISED, CUT-BRASS INLAID AND GILT METAL MOUNTED BUREAU DE DAME

In the manner of André-Charles Boulle (French, 1642-1732)

The pierced three-quarter gallery above a fall enclosing three drawers and two sliding wells, and decoration continuing to the back of the bureau, on cabriole legs, 80cm wide x 49cm deep x 92cm high, (31in wide x 19in deep x 36in high)

£700 - 1,000

€810 - 1,200

US\$950 - 1,400

100 TP

A FRENCH LATE 19TH CENTURY CARVED GILTWOOD FAUTEUIL À BERGÈRE

In the Louis XV style

With button back upholstery, the rotating seat on cabriole legs, 53cm wide x 52cm deep x 80cm high, (20.5in wide x 20in deep x 31in high)

£500 - 700

€580 - 810

US\$680 - 950

101 TP

A CARVED GILTWOOD STOOL

Third quarter 19th century

With button-down upholstered seat above pierced and carved acanthus leaf panels to the front and sides, on lion paw feet, 87cm wide x 54cm deep x 50cm high, (34in wide x 21in deep x 19.5in high)

£600 - 1,000

€690 - 1,200

US\$810 - 1,400



102



104



103



105

102 TP

A DIRECTOIRE MAHOGANY AND BRASS INLAID CARD AND WRITING TABLE

Early 19th century

The hinged top opening to reveal a baize lining, above a frieze drawer enclosing a gilt tooled green leather writing surface on fluted tapering legs, 70cm wide x 45cm deep x 75.5cm high, (27.5in wide x 17.5in deep x 29.5in high)

£800 - 1,200

€920 - 1,400

US\$1,100 - 1,600

103 TP

AN ITALIAN 19TH CENTURY WALNUT STOOL

In the manner of Andrea Brustolon

Upholstered in blue damask, with carved putti holding aloft scrolled arms on cabriole legs, 77.5cm wide x 66cm deep x 69.5cm high, (30 1/2in wide x 25 1/2in deep x 27in high)

£800 - 1,200

€920 - 1,400

US\$1,100 - 1,600

104 TP

A PAIR OF ITALIAN MID-20TH CENTURY CHERRY WOOD ARMCHAIRS

In the manner of Paolo Buffa (Italian, 1903-1970)

With upholstered back and seat and open lattice sides and scrolled arms, 64cm wide x 69.5cm deep x 79cm high, (25in wide x 27in deep x 31in high) (2)

£800 - 1,200

€920 - 1,400

US\$1,100 - 1,600

FROM THE COLLECTION OF HOLLY JOHNSON

105 TP Y Φ

AN ANGLO-INDIAN 'HOSHIAPUR' WALNUT, IVORY AND BONE INLAID TABLE

Early 20th century

The circular top profusely inlaid with foliate scrolls and arches enclosing trees flanked by birds on elephant head supports with composite tusks, 77cm wide x 77cm deep x 62cm high, (30in wide x 30in deep x 24in high)

£600 - 800

€690 - 920

US\$810 - 1,100

The item has been registered in accordance with the Ivory Act (Section 10). Ref TR2E5LNB



106

106

A SELECTION OF HARDSTONE CARVINGS

To include: a rose quartz model of a carp, on hardwood stand, 11cm high; a jadeite carving of a figure seated on a tiger, 15cm high; a green hardstone carving of a Budai, on hardwood stand, 20cm high; a carved green hardstone model of two elephants, on hardwood stand, 19cm high excluding stand; a carved soapstone model of grapes on an oval platter, on an integral rusticated stand, 13cm high; a carved hardstone model depicting Shoulao, and another of a toad; together with a pair of decorative polychrome and gilt decorated chinoiserie figures, on footed stands, and another pair with silvered and orange glazed decoration, the largest: 58cm high (11).

£500 - 800

€580 - 920

US\$680 - 1,100

107 TP

A PATINATED BRONZE MODEL OF A BIRD OF PREY

In the Japanese nagai style

The bird perched on a branch with wings spread on a footed stand, 28cm wide, 21cm deep, 80.5cm high (11in wide, 8in deep, 31 1/2in high) 80cm high

£300 - 400

€350 - 460

US\$410 - 540

108

A NEAR PAIR OF MURANO BLUE AND CLEAR GLASS 'ROSTRATTI' VASES

Circa 2020, signed S Signoretto

Of 'pulled point' tapering form, both signed to underside, 21cm wide, 22 1/2cm deep, 30cm high (8in wide, 8 1/2in deep, 11 1/2in high) (2)

£200 - 300

€230 - 350

US\$270 - 410

109

A BLUE JOHN AND AMETHYST QUARTZ URN

The oval urn flanked by enamelled dragon handles and acanthus leaf finial, on a veneered plinth base, later mounted, parts associated, the Blue John possibly of an earlier date, 20cm wide, 9cm deep, 28cm high (7 1/2in wide, 3 1/2in deep, 11in high)

£800 - 1,200

€920 - 1,400

US\$1,100 - 1,600

110

A FRENCH LATE 19TH CENTURY KINGWOOD, GILT METAL AND PORCELAIN MOUNTED SÈVRES JARDINIÈRE

In the Louis XV style

The serpentine shape with a zinc liner, the front and back each mounted with a shaped oval porcelain plaque painted with putti within clouds, the sides mounted with carrying handles, 54cm wide, 35cm deep, 21.5cm high (21in wide, 13 1/2in deep, 8in high)

£800 - 1,200

€920 - 1,400

US\$1,100 - 1,600

111

A NEAR PAIR OF MURANO GREEN AND CLEAR GLASS 'ROSTRATTI' VASES

Circa 2020, signed S Signoretto

Of 'pulled point' tapering form, both signed to underside, 22cm wide, 22cm deep, 30cm high (8 1/2in wide, 8 1/2in deep, 11 1/2in high) (the smaller of the two: 28.5cm high) (2)

£200 - 300

€230 - 350

US\$270 - 410

112

A FRENCH EARLY 20TH CENTURY GILT METAL AND PINK VEINED MARBLE FIGURAL CLOCK GARNITURE

In the Louis XV style

The 3.5inch circular painted enamel dial with Arabic numerals held aloft by two putti, the movement stamped *Taliander, France*, together with a pair of conforming urns, the clock: 26cm wide, 12cm deep, 36cm high (10in wide, 4 1/2in deep, 14in high) (3)

£600 - 800

€690 - 920

US\$810 - 1,100



107



108



110



111



109



112



113

FROM THE COLLECTION OF HOLLY JOHNSON

113 TP

A VICTORIAN GOTHIC REVIVAL WALNUT, BURR WALNUT, EBONISED AND MARQUETRY OCTAGONAL CENTRE OR LIBRARY TABLE

In the manner of Charles Bevan (British, 1815-1891)

The octagonal quarter veneered burr walnut top enclosed by a border of inlaid paterae above four turned supports united by a pierced and moulded base on paterae carved feet, 121cm wide x 122cm deep x 76cm high, (47 1/2in wide x 48in deep x 29 1/2in high)

£1,200 - 1,800

€1,400 - 2,100

US\$1,600 - 2,400

114 TP

AN ARTS AND CRAFTS OAK AND SILVERED METAL MOUNTED CABINET

Circa 1900, possibly Dutch

With a frieze drawer above a pair of panelled doors enclosing two adjustable shelves on turned legs united by an open shelf, 118cm wide x 47cm deep x 149.5cm high, (46in wide x 18 1/2in deep x 58 1/2in high)

£500 - 700

€580 - 810

US\$680 - 950

FROM THE COLLECTION OF HOLLY JOHNSON

115 TP

AN ARTS AND CRAFTS OAK AND EBONISED SIDE CABINET

Late 19th century, in the manner of Charles Bevan (1815 - 1891)

The panelled superstructure with central mirrored back flanked by open shelves above three central drawers and an open niche flanked by cupboard doors on turned feet, 193cm wide x 60cm deep x 173cm high, (75 1/2in wide x 23 1/2in deep x 68in high)

£600 - 1,000

€690 - 1,200

US\$810 - 1,400

116 Y Φ

AN EARLY 20TH CENTURY SHAGREEN AND IVORY MOUNTED DRESSING MIRROR

Of small size, the bevelled plate within a plain frame with arched cresting, the uprights with urn finial, 26.5cm wide, 11cm deep, 42cm high (10in wide, 4in deep, 16 1/2in high)

£400 - 600

€460 - 690

US\$540 - 810

The item has been registered in accordance with the Ivory Act (Section 10). Ref WFAY23YE



114



115



117 TP

THOMAS STRINGER (KNUTSFORD 1722-1790)

Beauty, a dapple grey
signed with initials, dated and inscribed 'Portrait/of Beauty, aged ten/
yrs; the Property of/Wm Davenport Esq./Painted in 1782/by TS' (lower
right)
oil on canvas
86 x 119cm (33 7/8 x 46 7/8in).

£4,000 - 6,000
€4,600 - 6,900
US\$5,400 - 8,100

Provenance

Christie's, London, *British & Old Master Pictures*, 1 March 1991, lot 61
(as Francis Stringer)

Thomas Stringer worked in the small market town of Knutsford, Cheshire, specializing in equestrian portraits and hunting scenes. There is some confusion over the artist's first name, often misinterpreted as Francis, given the cursive italic 'T' he used to monogram his works which is easily misread as an 'F'.





118 TP

AN IMPORTANT AND EXHIBITION QUALITY 19TH CENTURY SATINWOOD, TULIPWOOD BANDED, PURPLEWOOD, SYCAMORE, MARQUETRY, GILT BRONZE MOUNTED AND PAINTED SIDE CABINET

By Wright and Mansfield in the Adam style, circa 1870

The shaped top with a pierced brass three quarter gallery flanked by panels of inlaid ribbon-tied olive branches radiating bell flower and anthemion sprays, above a fluted and paterae cast edge and cast anthemion and bell flower ribbon-tied frieze, the central glazed panel door enclosing velvet-lined shelves flanked by panelled doors centred by fruit bearing classical maidens and a pair of bow glazed panelled doors enclosing further velvet-lined shelves, flanked by inlaid and carved pilasters on turned and reeded tapering legs, stamped twice
WRIGHT AND MANSFIELD, 209cm wide x 51.5cm deep x 103cm high, (82in wide x 20in deep x 40.5in high)

£15,000 - 25,000

€17,000 - 29,000

US\$20,000 - 34,000

During the second half of the 19th century the partnership of cabinet maker Alfred Wright and decorator Thomas Mansfield became hugely successful. The company were the leading exponents of Adam and Sheraton Revival furniture and, as well as working for clients such as Lord Tweedmouth at Guisachan, regularly exhibited in the International Exhibitions in London, Paris and Philadelphia often winning medals for their furniture. Similar neo-classical decoration to that seen on the cabinet offered here is related to the decoration seen on a neo-classical side cabinet exhibited by Wright and Mansfield at the 1862 International Exhibition in London.

Wright and Mansfield were clearly aware of the marketing opportunities afforded by making 'Exhibition Pieces' and five years later they revealed a satinwood and marquetry cabinet inset with blue and white Wedgwood plaques at the Paris Exposition Universelle in 1867 where it was the only piece of furniture to be awarded a gold medal. J.H. Pollen noted that in making this piece Wright and Mansfield '...avoid the production or copy of any foreign period and...illustrate English art in every respect.' It was eventually purchased by the Victoria and Albert Museum at the reduced price of £800 as a useful teaching object, as well as for its exciting use of light satinwood at a time when dark woods such as ebony were in fashion (Museum no.548-1868). Nine years later a pair of side tables by Wright and Mansfield were shown at the Philadelphia Centennial Exhibition of 1876 and illustrated in the Art Journal of the same year, together with a satinwood-veneered and painted sideboard which was described at the time as 'such an objet de luxe as was hardly surpassed of its sort at the Exhibition'. The side tables were sold at Sotheby's London on 26 November 2003, lot 120.

The company ended production in 1886 after getting into financial difficulties. In July 1886 the magazine *The Cabinet Maker & Art Furnisher* summed up their contribution when it said: 'They must be accounted the leaders of that passing fashion which has happily brought back into our houses many of the charming shapes of the renowned eighteenth century cabinet makers the best forms of Chippendale, Hepplewhite and particularly Sheraton have been made to live again under the renovating influence of these able manufacturers'.





119



120



121

119 TP Y

A FINE LATE 19TH CENTURY SATINWOOD, MARQUETRY, ROSEWOOD CROSSBANDED AND GILT BRASS DISPLAY CABINET

Attributed to Wright and Mansfield

The ogee moulded cornice above an inlaid ribbon-tied frieze and a central glazed panelled door, enclosing three adjustable shelves, above a bow fronted base with central panelled door inlaid with scrolling acanthus leaves, paterae and bell flowers centred by a penwork oval panel depicting a shepherdess, flanked by a further pair of glazed panelled doors, on lotus leaf moulded and turned legs, 153cm wide x 49cm deep x 233cm high, (60in wide x 19in deep x 91.5in high)

£8,000 - 12,000
€9,200 - 14,000
US\$11,000 - 16,000

120

A FRENCH 19TH CENTURY GILT BRONZE AND CUT GLASS FIGURAL CENTREPIECE STAND

Third quarter 19th century

The trumpet shaped vase and hobnail cut glass bowl probably associated, with central palm leaf support flanked by two putti on laurel wreath cast bun feet, 46cm wide, 33cm deep, 57cm high (18in wide, 12 1/2in deep, 22in high)

£400 - 600
€460 - 690
US\$540 - 810

121

A FRENCH LATE 19TH CENTURY GILT AND PATINATED BRONZE FIGURAL ANNULAR RING CLOCK

In the Louis XVI style

On tripartite gilt bronze mounted granite base and toupie feet, the twin train movement with platform lever escapement with compensated balance, supported by three putti, 27cm wide, 25cm deep, 58cm high (10 1/2in wide, 9 1/2in deep, 22 1/2in high)

£2,000 - 3,000
€2,300 - 3,500
US\$2,700 - 4,100

Provenance

With Claessens, where acquired by the current owners, circa 1997.



122

122

A COLLECTION OF ROYAL WORCESTER PORCELAIN, 20TH CENTURY

Comprising a pot pourri vase, with pierced outer cover and flat inner cover, painted by Kitty Blake with blackberries, dated 1938, shape number 1286, printed marks in puce, 16.5cm high; a vase with pierced cover, painted by John Freeman with autumnal fruits on a mossy ground, the reverse with a vignette of three damson plums, shape number H169, black printed mark, 19cm high; and a small vase and cover painted by William Roberts with fruits on a mossy ground, two cherries to the reverse, shape number H269, black printed mark, 13cm high, together with a pin dish with moulded rim picked out in gold by William Roberts, with black printed mark; an oblong dish with lobed and gilt rim, painted by Horace Price, dated 1940, puce printed mark, and a Royal Worcester 'Hadley Ware' saucer by Albert Shuck, dated 1905, printed marks in green (10)

£1,500 - 2,000
€1,700 - 2,300
US\$2,000 - 2,700

123

A VICTORIAN SILVER DESK STAND

Martin, Hall & Co., Sheffield 1845 or 1858

Of shaped oval form with scroll border, the central taperstick flanked by two cut glass inkpots with hinged silver lids standing within pierced decorative stands, the base with two scroll framed cartouches, raised on four scroll bracket feet, length 33cm, weight excluding inkpots 828gms.

£500 - 700
€580 - 810
US\$680 - 950

124 Y Φ

A GEORGE IV SILVER THREE-PIECE TEA SERVICE

Richard Pearce & George Burrows, London 1828

Of compressed ovoid form, comprising a teapot ornately embossed with floral and foliate decoration, the acanthus leaf-capped scroll handle with ivory insulator and hinged lid with flower finial, a large twin-handled sugar, and a milk jug, each of conforming decoration, height of the teapot: 15.25cm, weight 1346 total gms. (3)

£500 - 700
€580 - 810
US\$680 - 950

The item has been registered in accordance with the Ivory Act (Section 10). Ref 1SXS3H3W

125

A WEDGWOOD PART DESSERT SERVICE, CIRCA 1900

Comprising a pair of pedestal comports, three low comports and twelve dessert plates, with pierced basket weave borders and moulded cartouches painted with floral bouquets, further bouquets to the centre, the pedestal comports 13.5cm high and 23cm by diameter, impressed 'Wedgwood England' with black printed mark (17)

£400 - 600
€460 - 690
US\$540 - 810

126

A VICTORIAN SILVER PLATED BOTTLE STAND

20th century

Of cusped form, with pierced decoration to the galleries, on scrolling feet, fitted with two pairs of associated green and blue glass bottles, with fruiting vine cast collars and stoppers, height of the stand: 48cm. (5)

£300 - 400
€350 - 460
US\$410 - 540

Provenance

With Capesthorne Hall Auction Show, where acquired by the current owners, 1984.

127

A PAIR OF MINTON GLOBULAR BOTTLE VASES, CIRCA 1900

With raised gilt floral decoration on a yellow ground, with puce printed mark to base, 15cm high; together with a pair of 'Eximious' bough pots and pierced covers, in the style of late 18th century Derby examples, of semi-circular shape with rams head handles, decorated with floral panels edged in gold on a yellow ground, blue printed mark to underside of the base, and an additional cache pot (7)

£200 - 300
€230 - 350
US\$270 - 410



123



124



125



126



127



128

128

A SELECTION OF 20TH CENTURY SILVER DISHES AND BOWLS

Various dates and makers

Comprising: an Edward VII bonbon dish (*Elkington & Co Ltd, Birmingham 1901*), of shaped oval form with pierced foliate decoration to the rim, the whole raised on a pedestal foot, *height 13.5cm, 471gms*; an Edward VII fruit dish (*Horace Woodward & Co Ltd, London 1909*), of hexagonal form with swing handle and geometrically pierced sides and raised on a circular spreading foot, *diameter 25.5cm, 457gms*; an Edward VII twin-handled pedestal bowl (*Walker & Hall, Sheffield*

1910), the shaped rim with flying acanthus leaf capped scroll handles, with lobed body raised on a stepped, circular foot, *height 19.5cm, 679gms* and an Elizabeth II fruit dish (*Atkin Brothers, Sheffield 1954*), the flared rim with pierced grape and vine decoration, on four stylised feet, *diameter 28.5cm, 752gms, weight total 2359gms. (4)*

£800 - 1,200

€920 - 1,400

US\$1,100 - 1,600



129

129 TP

A LATE 19TH CENTURY CARVED GILTWOOD AND COMPOSITION OVERMANTEL MIRROR

The shaped rectangular plate within a moulded frame surmounted by an elaborately carved arcaded crest with putti and C-scrolls, 125cm wide x 14cm deep x 150cm high, (49in wide x 5 1/2in deep x 59in high)

£1,200 - 1,800

€1,400 - 2,100

US\$1,600 - 2,400

130 TP

A LARGE LATE 19TH CENTURY CARVED GILTWOOD AND GESSO PIER MIRROR

The shaped arched plate surmounted by a bracket crest with a dancing putti holding a trailing flower garland above a carved coronet, with elaborately carved C-scroll and acanthus leaf moulded frame, 152cm wide x 20cm deep x 267cm high, (59 1/2in wide x 7 1/2in deep x 105in high)

£5,000 - 7,000

€5,800 - 8,100

US\$6,800 - 9,500

Provenance

With Philip Cowan, where acquired by the current owners.





131

FROM THE COLLECTION OF HOLLY JOHNSON

131 TP

A FINE SET OF TWELVE EARLY 20TH CENTURY MAHOGANY DINING CHAIRS

Possibly made by Warring and Gillows in the George II Chippendale style

Including a pair of armchairs, the pierced backs carved with C-scrolls and acanthus leaves above brown leather stuff-over seats on bellflower carved square tapering legs and block feet, 50cm wide x 47cm deep x 90cm high, (19 1/2in wide x 18 1/2in deep x 35in high) (12)

£5,000 - 7,000

€5,800 - 8,100

US\$6,800 - 9,500

FROM THE COLLECTION OF HOLLY JOHNSON

132 TP

A PAIR OF GEORGE II MAHOGANY DINING CHAIRS

Mid-18th century

With pierced and carved central backs above stuff-over saddle seats upholstered in a blue damask, 48cm wide x 49cm deep x 94cm high, (18 1/2in wide x 19in deep x 37in high) (2)

£500 - 800

€580 - 920

US\$680 - 1,100



FROM THE COLLECTION OF HOLLY JOHNSON

133 TP

**A LARGE GEORGE IV MAHOGANY 'IMPERIAL' TYPE
EXTENDING DINING TABLE**

In the manner of Gillows

With a rounded rectangular top and reeded edge, above a telescopic pull-out action on ten ring turned and reeded tapering legs terminating in brass caps and castors, with four additional leaves, *when extended: 378cm wide x 144cm deep x 74cm high, (148 1/2in wide x 56 1/2in deep x 29in high) (148cm without leaves)*

£5,000 - 7,000

€5,800 - 8,100

US\$6,800 - 9,500

134



134

A LATE 19TH CENTURY MINTON PORCELAIN PART DESSERT SERVICE

Dated 1871

Each piece painted with botanical specimens, within turquoise and gilt tooled jewelled wreath borders, comprising a large pedestal compot, a pair of low compots, three low dessert dishes and 12 dessert plates, *the largest 22.5cm high, impressed MINTON, with date cypher for 1871* (18)

£500 - 700

€580 - 810

US\$680 - 950

135

A SELECTION OF EIGHT MISCELLANEOUS NOVELTY SILVER PIECES

Various makers and dates

To include: a set of four late Victorian silver salts (*William Hutton & Sons Ltd, London 1897*), of compressed circular form, *diameter 7cm*; a pierced quatrefoil dish (*Stainton Brothers, Birmingham, circa 1900*); a pierced novelty swing-handled basket (*Rosenthal, Jacob & Co (Julius (Judah) Rosenthal & Samuel Jacob), London 1882*); a rectangular box, the cover mounted with silver repoussé decoration of three winged putti (*Robert Pringle & Sons, Birmingham 1904*); and a small European silver square photograph frame (*marked .925*), later converted to a clock, *weight of weighable silver 253gms.* (9)

£200 - 300

€230 - 350

US\$270 - 410

136

A SELECTION OF SILVER PLATED TABLEWARE

19th century / 20th century

To include: a large twin-handled serving tray, with grape and vine decoration to the rim leading to a floral and foliate engraved centre; a biscuit warmer, with wreath handles, opening to reveal compartments with hinged and pierced covers; a milk jug, of typical form with floral engraved decoration to the body; a serving cover, of typical domed form with loop handle; two wine coasters, of varying sizes; a salt, in the form of a scuttle with a shovel spoon, and a circular salt; and a letter opener, the handle modelled as a peacock, *the tray, length 74cm.* (10)

£200 - 300

€230 - 350

US\$270 - 410

137 TP

A LATE 19TH CENTURY TURQUOISE GLAZED EARTHENWARE STICK STAND IN THE CHINESE TASTE

Together with a small collection of late 19th / early 20th century walking sticks and canes, to include: a horn handled cane formed as

a greyhound's head (eyes now lacking); a white metal cane modelled as a parrot; a horn and yellow metal mounted parasol, the handle modelled as a serpent; another parasol with lapis lazuli ball handle and yellow metal collar, stamped 'BRIGG'; a lapis lazuli mounted cane; a horn handled and ebonised cane; a white metal and ebony parasol (distressed), the handle possibly Burmese, etc., and a turquoise glazed earthenware figure of a resting buddha, *the stick stand: 24cm wide, 24cm deep, 59cm high (9in wide, 9in deep, 23in high) (qty)*

£800 - 1,200

€920 - 1,400

US\$1,100 - 1,600

138

A MID-19TH CENTURY FRENCH GILT AND PATINATED BRONZE NINE-LIGHT CANDELABRUM

The scrolling arms centred on a foliate baluster support and twin winged female term body, on a rectangular plinth base, *42cm wide, 42cm deep, 75cm high (16 1/2in wide, 16 1/2in deep, 29 1/2in high)*

£800 - 1,200

€920 - 1,400

US\$1,100 - 1,600

Provenance

With Yellow Lantern Antiques, Hove, Sussex, where acquired by the current owners, 1992.

139

A PAIR OF 19TH CENTURY BRASS PRICKET CANDLESTICKS

In the 17th century style

The knopped stems leading to lion decorated tripartite bases on ball and claw feet, *19.5cm wide, 19.5cm deep, 62cm high (7 1/2in wide, 7 1/2in deep, 24in high) (2)*

£200 - 400

€230 - 460

US\$270 - 540

140 TP

A PAIR OF FRENCH GILT, PATINATED BRONZE AND MALACHITE MOUNTED SIX-LIGHT CANDELABRA

19th century and later

The flared malachite veneered columns issuing five acanthus leaf cast scrolling arms and a central candlestick, later drilled for electricity, with a pair of black pleated shades, *excluding shades, to top of fittings: 25cm wide, 24cm deep, 62cm high (9 1/2in wide, 9in deep, 24in high) (4)*

£800 - 1,200

€920 - 1,400

US\$1,100 - 1,600



137



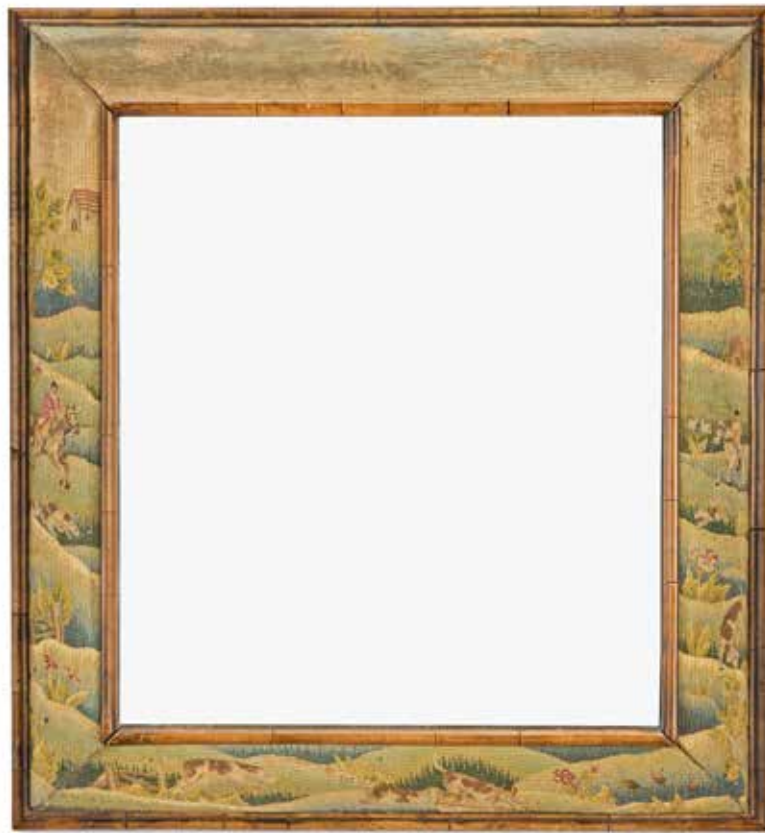
138



139



140



141

**FROM THE COLLECTION OF
HOLLY JOHNSON**

**141
A WALNUT AND PETIT POINT
NEEDLEWORK CUSHION FRAMED
MIRROR**

Early 20th century and earlier
The rectangular plate within a needlework
mounted frame decorated with huntsmen and
hounds riding across countryside, 68cm wide
x 8cm deep x 74cm high, (26 1/2in wide x 3in
deep x 29in high)

£700 - 1,000
€810 - 1,200
US\$950 - 1,400

**142 TP
A 19TH CENTURY CARVED MARBLE
BUST OF AN EMPEROR**

Signed to the back *J S London 1847*
Looking slightly to sinister, wearing classical
robes, on circular socle, possibly associated,
59cm wide, 35cm deep, 85cm high (23in
wide, 13 1/2in deep, 33in high)

£1,000 - 1,500
€1,200 - 1,700
US\$1,400 - 2,000

Provenance
Acquired from David Bedale, Knutsford. 1990

**143 TP Y
AN IMPRESSIVE FRENCH GILT
BRONZE AND CUT BRASS INLAID
TORTOISESHELL 'BOULLE' BRACKET
CLOCK**

In the Louis XIV style
The pagoda top surmounted by a young
Cupid (lacking bow) above a glass and gilt
bronze mounted panelled door enclosing...
movement numbered 299 8.7, the clock:
41cm wide x 15cm deep x 83cm high (16in
wide x 5 1/2in deep x 32in high) (the bracket:
40cm wide x 29cm high)

£2,000 - 3,000
€2,300 - 3,500
US\$2,700 - 4,100

**144 TP
A PAIR OF LEAD CAMPANA URNS**

Probably 18th century
Of typical waisted form, the sides mounted
with rose patera on circular socles and
square plinth bases, together with rectangular
pedestals cast with panels centred with
columns, 45cm wide, 45cm deep, 117cm
high (17 1/2in wide, 17 1/2in deep, 46in high)
(the urns only: 57cm high) (4)

£2,000 - 3,000
€2,300 - 3,500
US\$2,700 - 4,100

**145 TP
AN ITALIAN LATE 19TH CENTURY
CARVED MARBLE FIGURE OF A CHILD**

Probably Florentine
The girl wearing a dress edged in lace, looking
up holding a clam shell in both hands standing
on a naturalistically carved plinth base, 32cm
wide, 44cm deep, 103.5cm high (12 1/2in
wide, 17in deep, 40 1/2in high)

£1,200 - 1,800
€1,400 - 2,100
US\$1,600 - 2,400

Provenance
With Philip Cowan, where acquired by the
current owners.

**146 Y
A LATE 19TH CENTURY COMPOSITE
CUT BRASS AND SCARLET STAINED
TORTOISESHELL 'BOULLE' DESK SET**

Comprising an ink stand, fitted with twin glass
inkwells; and two blotters, both stamped 'J C
Vickery Regent's Street', with green Moroccan
leather backs, the inkstand: 30cm wide, 22cm
deep, 10.5cm high (11 1/2in wide, 8 1/2in
deep, 4in high) (3)

£500 - 800
€580 - 920
US\$680 - 1,100



142



143



144



145



147

147 TP Y

A REGENCY ROSEWOOD AND CUT-BRASS INLAID SECRETAIRE CABINET

End of the first quarter 19th century, possibly Scottish

The gilt brass baluster gallery above a pair of glazed panelled doors enclosing a single shelf, the cabinet fitted with a secretaire drawer (locked) above a pair of panelled doors, 107cm wide x 55cm deep x 152cm high, (42in wide x 21.5in deep x 59.5in high)

£1,000 - 1,500

€1,200 - 1,700

US\$1,400 - 2,000



148

148 TP

A LATE REGENCY MAHOGANY AND EBONY LINE INLAID SOFA TABLE

Possibly Scottish

The hinged rectangular top above a pair of frieze drawers on end trellis supports and scrolled legs, 144cm wide x 66cm deep x 70cm high, (56.5in wide x 25.5in deep x 27.5in high)

£600 - 800

€690 - 920

US\$810 - 1,100

Provenance

Sotheby's, Chester.



149

149 TP

A PAIR OF FRENCH LATE 19TH CENTURY KINGWOOD, WALNUT, PARQUETRY AND GILT METAL MOUNTED JARDINIÈRES

In the Louis XVI style

The removable tops enclosing a zinc liner, on fluted tapering legs united by a shaped X-stretcher surmounted by twin-handled urns, 66cm wide x 40cm deep x 77cm high, (25.5in wide x 15.5in deep x 30in high) (2)

£1,200 - 1,800

€1,400 - 2,100

US\$1,600 - 2,400

150 TP

**A FRENCH LATE 19TH CENTURY
KINGWOOD, PARQUETRY AND GILT
BRONZE MOUNTED BREAKFRONT
VITRINE**

In the Louis XVI style

With a Siena marble top above a central
glazed panel door enclosing two adjustable
glass shelves, on turned legs, 125cm wide x
46cm deep x 150cm high, (49in wide x 18in
deep x 59in high)

£2,000 - 3,000

€2,300 - 3,500

US\$2,700 - 4,100



150

**FROM THE COLLECTION OF
HOLLY JOHNSON**

151 TP Y

**A REGENCY ROSEWOOD AND GILT
BRASS MOUNTED SOFA TABLE**

Attributable to Gillows

The hinged rectangular top above two short
drawers and opposing dummy drawers on
end supports and down-swept legs with
brass caps and castors, size with leaves
down: 100cm wide x 70cm deep x 69 cm
high, (39in wide x 27 1/2in deep x 27in high)

£800 - 1,200

€920 - 1,400

US\$1,100 - 1,600



151

**FROM THE COLLECTION OF
HOLLY JOHNSON**

152 TP Y Φ

**A VICTORIAN SATINWOOD, EBONISED,
CALAMANDER, BOXWOOD AND IVORY
MARQUETRY SIDE CABINET**

Made by Holland and Sons, circa 1870

Of inverted breakfront form, the central
glazed panelled door enclosing an ebonised
fixed shelf and an adjustable later glass shelf
flanked by two panelled doors on a plinth
base, stamped HOLLAND & SONS to the top
of the central door, 138cm wide x 39.5cm
deep x 107cm high, (54in wide x 15 1/2in
deep x 42in high)

£2,000 - 3,000

€2,300 - 3,500

US\$2,700 - 4,100



152



153

FROM THE COLLECTION OF HOLLY JOHNSON

153 TP

A VICTORIAN CARVED WALNUT FRAMED SOFA

Last quarter 19th century

The scrolled back centred with an acanthus leaf cartouche with scrolled arms on lion paw feet, recently upholstered in China blue William Morris Marigold fabric, 216cm wide x 91cm deep x 90cm high, (85in wide x 35 1/2in deep x 35in high)

£800 - 1,200

€920 - 1,400

US\$1,100 - 1,600

154 TP

A MAHOGANY CARLTON HOUSE DESK

20th century, in the George III style

Of typical form, the superstructure fitted with an arrangement of drawers above a gilt-tooled leather writing surface and three frieze drawers, on turned tapering legs, 138.5cm wide x 70cm deep x 97.5cm high, (54.5in wide x 27.5in deep x 38in high)

£600 - 1,000

€690 - 1,200

US\$810 - 1,400

155

AN COLLECTION OF EARLY 20TH CENTURY CONTINENTAL GILT METAL AND MOULDED 'MALACHITE' GLASS DRESSING SET PIECES

Comprising a gilt metal jewellery casket, the top with oval inset decoration; together with two brushes and a handheld mirror, the moulded glass simulated to look like malachite; a glass desk lighter and matching box and cover, the gilt metal casket: 15cm wide, 11cm deep, 4.5cm high (5 1/2in wide, 4in deep, 1 1/2in high) (6)

£400 - 600

€460 - 690

US\$540 - 810

Provenance

The dressing table set with Ashleigh HSE Antiques, where acquired by the current owners, 1992.

156

A VICTORIAN RED MOROCCAN LEATHER AND GILT EMBOSSED SCRAPWORK ALBUM

Containing an extensive collection of cut paper ephemera, including valentines prints and other paper items, together with silk work panels, mostly framed within Dresden gilt mounts, 28cm wide, 6cm deep, 37.5cm high (11in wide, 2in deep, 14 1/2in high)

£300 - 500

€350 - 580

US\$410 - 680

157

A GOOD MID 19TH CENTURY ENGLISH GILT BRONZE AND MALACHITE SET CARRIAGE CLOCK TIMEPIECE

In the manor of Thomas Cole

The case surmounted by a chased carrying handle over an engraved top, the front and sides inset with malachite panels framed by foliate engraving, the back door engraved with a jousting knight on horseback within a decorative foliate border, the silvered 2 inch dial framed by a gilt brass mask, with Roman numerals, foliate-engraved centre, and blued steel hands, the single fusee timepiece movement with maintaining power and later platform escapement, 8.5cm wide x 5.5cm deep x 12.5cm high (3in wide x 2in deep x 4 1/2in high)

£500 - 700

€580 - 810

US\$680 - 950

158

A COLLECTION OF MALACHITE CLAD ITEMS

19th century and later

Comprising: a pair of small obelisks on stepped square plinth bases; a large cigarette/jewellery box of plain rectangular form; a desk stand, with malachite clad base fitted with twin clear glass inkwells, with turned brass finialed covers; two malachite veneered trays; a collection of sixteen malachite eggs; a small pin tray; a small box and cover; and a Chinese carved figure; the large box: 28.5cm wide, 19.5cm deep, 9cm high (11in wide, 7 1/2in deep, 3 1/2in high) (qty)

£1,000 - 1,500

€1,200 - 1,700

US\$1,400 - 2,000

Provenance

The obelisks with John Thompson, where acquired by the current owners, 1997.



155



156



157



158



159

159 AR

CHARLES FREDERICK TUNNICLIFFE OBE RA (BRITISH, 1901-1979)

Canada Geese feeding by the edge of a pool
watercolour, gouache and pencil on paper
44.75 x 70.75cm (17 5/8 x 27 7/8in).

£1,500 - 2,000

€1,700 - 2,300

US\$2,000 - 2,700

FROM THE COLLECTION OF HOLLY JOHNSON

160

WILLIAM LEE HANKEY, RWS, RI, ROI, RE (BRITISH, 1869-1952)

The Morning Purchase, Dieppe
signed 'W Lee Hankey' (lower right)
oil on canvas
51 x 61cm (20 1/16 x 24in).

£1,500 - 2,000

€1,700 - 2,300

US\$2,000 - 2,700

FROM THE COLLECTION OF HOLLY JOHNSON

161

EDWARD NEVIL (BRITISH, 19TH CENTURY)

Strasbourg; Antwerp; Brussels; Malines
each signed 'E. W. Nevil' and titled with the city name
watercolour and gouache
73 x 51cm (28 3/4 x 20 1/16in). (the two smaller: 38 x 26cm)
(4)

£600 - 800

€690 - 920

US\$810 - 1,100

162

ARTHUR CHARLES FARE (BRITISH, 1876-1958)

St Paul's Cathedral
indistinctly signed (lower right)
watercolour and pencil
54 x 43cm (21 1/4 x 16 7/8in).

£400 - 600

€460 - 690

US\$540 - 810



160



161



161



163

163 TP

A PAIR OF CARVED GILTWOOD MIRRORS

In the George III style

The rectangular plates surmounted by pagoda and scrolling roccaille crest, 81cm wide x 6cm deep x 158cm high, (31 1/2in wide x 2in deep x 62in high) (2)

£1,000 - 1,500

€1,200 - 1,700

US\$1,400 - 2,000

164 TP

A CARVED GILTWOOD 'HALF-TESTER' BED CANAPE

In the Rococo style

The carved crest, circa early 20th century, surmounted by a central acanthus leaf above c-scrolls and floral swags, together with blue silk damask drapes and curtains and a similarly upholstered headboard, *the canape*: 189cm wide x 79cm deep x 65.5cm high, (74in wide x 31in deep x 25 1/2in high)

£800 - 1,200

€920 - 1,400

US\$1,100 - 1,600



164





165

FROM THE COLLECTION OF HOLLY JOHNSON

165 TP Y Φ

AN EDWARDIAN MAHOGANY AND BOXWOOD LINE INLAID LADY'S FOLDING DRESSING TABLE WITH SILVER FITTINGS

Attributed to George Betjemann & Sons and probably retailed by Maple & Co

Of typical design, the hinged top enclosing a foldout triptych bevelled mirror above a hinged surface revealing glass folding shelves and an extensive fitted interior of silver mounted accessories including hob nail cut glass jars and bottles, a hand mirror, brushes, vanity accessories etc, some with maker's mark of George Betjemann and Sons, others with mark of Charles Henry Dumenil, labelled with an ivory label RD No 541493, above two short drawers on square tapering legs, silver plated caps and steel castors, *size when closed: 89.5cm wide x 58cm deep x 94cm high, (35in wide x 22 1/2in deep x 37in high)*

£2,000 - 3,000

€2,300 - 3,500

US\$2,700 - 4,100

A related dressing table made by Betjemann and retailed by Finnigans Ltd was sold at Bonhams, London, 3 June 2015, lot 266 as well as one retailed by Maples which was sold by Bonhams, London, 11 March 2015, lot 210 from the estate of Dior model, Maggy Sarragne (1923-2014).

Two examples of this stylish dressing table, one in mahogany and one in satinwood, with varying fittings, have appeared at auction as part of the collections of suitably glamorous vendors in the form of Maria Felix and S.A.R La Principessareale Maria Gabriella Di Savoia. See

Christie's, London, 27 June 2007, *Works of Art from the Collection of S.A.R La Principessareale Maria Gabriella Di Savoia*, lot 249 and Christie's, New York, 17-18 July 2007, *Maria Felix: La Doña*, lot 204.

George Betjemann (1798-1886) was the great grandfather of the Poet Laureate Sir John Betjeman (1906-1984). George Betjemann was apprenticed to the dressing case maker Gilbert Slater in 1810 and established himself as a dressing case manufacturer, initially in Clerkenwell and later in the Pentonville Road, where they eventually employed 119 people.

The item has been registered in accordance with the Ivory Act (Section 10). Ref SF3GJHD7

166 TP

A MAHOGANY TESTER BED

In the George III style

With blue and cream silk upholstered shaped canape above two turned and fluted flared end supports, with conforming upholstered headboard and drapes, of recent manufacture, together with three pair of curtains of the same fabric, *185cm wide x 211cm deep x 256cm high, (72.5in wide x 83in deep x 100.5in high) (the curtains: 273 drop, 183 wide each)*

£1,000 - 1,500

€1,200 - 1,700

US\$1,400 - 2,000





167

167 TP

A FRENCH LATE 19TH CENTURY KINGWOOD, MARQUETRY AND GILT BRONZE MOUNTED BOMBÉ COMMODORE

In the Louis XV style, attributed to Joseph-Emmanuel Zwiener (1848-1895)
The serpentine shaped moulded marble top above a pair of deep drawers on splayed legs, 165cm wide x 65cm deep x 92cm high, (64.5in wide x 25.5in deep x 36in high)

£2,000 - 3,000
€2,300 - 3,500
US\$2,700 - 4,100

A close comparable to the above commode was sold Sotheby's, Paris, *Mobilier, Sculptures Et Objets D'art*, 7 November 2013, lot 399.

168 TP

A FRENCH LATE 19TH CENTURY KINGWOOD, MARQUETRY AND GILT BRONZE MOUNTED DOUBLE BED

In the manner of Joseph-Emmanuel Zwiener (1848-1895), in the Louis XV style
With a shaped headboard and conforming footboard inlaid with floral sprays, on scrolling acanthus leaf and flaming torch cast feet, bearing the stamp ZWIENER to the rails, 156cm wide x 201cm deep x 158cm high, (61in wide x 79in deep x 62in high)

£2,000 - 3,000
€2,300 - 3,500
US\$2,700 - 4,100

For a comparable bed made by Joseph-Emmanuel Zwiener see Sotheby's, New York, *19th Century Furniture*, 24 October 2012, lot 129.

169 TP

A PAIR OF FRENCH EARLY 20TH CENTURY KINGWOOD, MARQUETRY AND GILT BRONZE MOUNTED BOMBÉ BEDSIDE CABINETS

In the manner of Joseph-Emmanuel Zwiener (1848-1895)
The serpentine shaped marble tops above a frieze drawer and cupboard door, on splayed legs, 54cm wide x 43cm deep x 55.5cm high, (21in wide x 16.5in deep x 21.5in high) (2)

£1,000 - 1,500
€1,200 - 1,700
US\$1,400 - 2,000



168



169



170 TP

A LATE 19TH CENTURY KINGWOOD, MARQUETRY AND GILT BRONZE MOUNTED DRESSING TABLE

Made by Joseph-Emmanuel Zwiener (1848-1895) in the Louis XV style. The hinged bevelled mirror flanked by two drawers above a serpentine shaped pink marble top, above three further frieze drawers, on cabriole legs, stamped E ZWIENER, 129cm wide x 59cm deep x 175cm high, (50.5in wide x 23in deep x 68.5in high)

£2,000 - 3,000

€2,300 - 3,500

US\$2,700 - 4,100

Although born in Prussian Silesia (modern day Germany), Joseph-Emmanuel Zwiener emigrated as a young man to France. He opened his first atelier at 12 rue de la Roquette in Paris in 1880, before establishing a firm in the fashionable Faubourg Saint-Antoine district just two years later. He is noted for an elegant interpretation of Rococo furniture from the Garde-Meuble National of France, and perhaps most celebrated for producing, on commission from Ludwig II, an exceptional copy of the celebrated bureau de Roi originally made by Jean-Henri Riesener and Jean-François Oeben.

Zwiener employed Leon Message (1842-1901) as his gilt bronze sculptor to create the stunning mounts for a great number of his most important pieces. He was among the first cabinetmakers in France to collaborate with Message and they began working together circa 1880. His influence added a distinctly Art Nouveau tone to Zwiener's work and his unique style won Zwiener the gold medal at the 1882 exhibition of the Union Centrale des Arts Décoratifs in Paris. There is even a sketch by Message, dated 1871, of espagnolettes with plumed headdresses which are similar to the ones mounted on the present lot.

Zwiener went on to exhibit at the 1889 Paris Exhibition where he was awarded a gold medal and where the jurists commented: 'dès ses débuts d'une Exposition universelle, s'est mis au premier rang par la richesse, la hardiesse et le fini de ses meubles incrustés de bronzes et fort habilement marquetés'. In 1895 his workshop was taken over by the important émigré ebeniste, François Linke (1855-1946), who Christopher Payne speculates may have worked under Zwiener when he first arrived in Paris in 1875. Linke is known to have also taken on Zwiener's sculptor Leon Message.

171 TP Y

**A FRENCH LATE 19TH CENTURY
KINGWOOD, ROSEWOOD, MARQUETRY
AND GILT BRONZE MOUNTED BOMBÉ
ARMOIRE**

In the Louis XV style, attributed to Joseph-
Emmanuel Zwiener (1848-1895)

The shaped ogee moulded cornice above a
large pair of bevelled mirror panelled doors,
on scrolled legs and sabots, the back of the
crest mount incised 'K', 134cm wide x 56cm
deep x 268cm high, (52.5in wide x 22in deep
x 105.5in high)

£2,000 - 3,000

€2,300 - 3,500

US\$2,700 - 4,100

A comparable ormolu mounted kingwood
armoire attributed to Joseph-Emanuel Zwiener
was sold in these rooms, *Fine Decorative Arts*,
25 June 2021, lot 33.



172 TP

A PAIR OF EBONISED AND PAINTED CABINETS, IN THE JAPANESE STYLE

With a pair of frieze drawers above a pair of cupboard doors enclosing a single shelf, *91cm wide x 45cm deep x 76cm high, (35.5in wide x 17.5in deep x 29.5in high)* (2)

£600 - 800

€690 - 920

US\$810 - 1,100

Ensuite to the following lot 174.

173 TP

AN EBONISED, PAINTED AND GILT-BRASS MOUNTED CABINET IN THE JAPANESE STYLE

With a pair of cupboard doors enclosing a single shelf, above three graduated long drawers, *92cm wide x 46cm deep x 152cm high, (36in wide x 18in deep x 59.5in high)*

£600 - 800

€690 - 920

US\$810 - 1,100

Ensuite to the previous lot 173.

174 TP

AN EBONISED AND PAINTED CABINET IN THE JAPANESE STYLE

With a pair of panel doors enclosing a single shelf, on a plinth base, *72cm wide x 31cm deep x 100cm high, (28in wide x 12in deep x 39in high)*

£400 - 600

€460 - 690

US\$540 - 810

175 TP

A FRENCH EARLY 20TH CENTURY WALNUT, KINGWOOD BANDED, AND GILT METAL MOUNTED DRESSING MIRROR

In the Louis XVI style

The hinged oval mirror plate on a moulded plinth base, *50cm wide x 35cm deep x 77cm high, (19.5in wide x 13.5in deep x 30in high)*

£500 - 700

€580 - 810

US\$680 - 950

176 TP

A FRENCH EARLY 20TH CENTURY MAHOGANY, THUYA WOOD BANDED, AND GILT BRONZE MOUNTED KIDNEY SHAPED DRESSING TABLE

In the Louis XVI style

With oval bevelled mirror plate, flanked by a twin branch candelabra (the other side lacking), on fluted tapering legs, *108cm wide x 47cm deep x 146cm high, (42.5in wide x 18.5in deep x 57in high)*

£800 - 1,200

€920 - 1,400

US\$1,100 - 1,600

177 TP

A LOUIS XV STYLE EBONISED, MARQUETRY AND GILT METAL MOUNTED BUREAU PLAT

French, mid-20th century, in the manner of Charles Crescent (French, 1685-1768)

The gilt tooled leather writing surface above three frieze drawers and opposing dummy drawers, on cabriole legs, *180cm wide x 88cm deep x 79cm high, (70.5in wide x 34.5in deep x 31in high)*

£800 - 1,200

€920 - 1,400

US\$1,100 - 1,600

178 TP

A LARGE CARVED WALNUT RENAISSANCE REVIVAL LIBRARY TABLE

Late 19th / early 20th century

The solid pink granite rectangular top above a foliate scrolled cushion-shaped frieze centred by a winged lion, on profusely carved supports to each corner, and turned and acanthus leaf carved supports to the centre united by an X-shaped stretcher, on large lion paw feet, *193cm wide x 122cm deep x 74cm high, (75.5in wide x 48in deep x 29in high)*

£1,000 - 1,500

€1,200 - 1,700

US\$1,400 - 2,000

179 TP Y

A ROSEWOOD, GILT BRONZE AND CUT-BRASS INLAID CENTRE OR LIBRARY TABLE

Early 19th century and later

The rounded rectangular top inlaid with rolled brass stringing above a plain frieze, on tapering octagonal end supports, on cast lion paw feet, *131cm wide x 67cm deep x 71cm high, (51.5in wide x 26in deep x 27.5in high)*

£1,500 - 2,500

€1,700 - 2,900

US\$2,000 - 3,400



177



178



179



181



182

180 TP

A FINE VICTORIAN FIGURED AND BURR WALNUT GENTLEMAN'S COMPACTUM OR WARDROBE

Late 19th century, by Marsh and Jones, Leeds

Of inverted bow front outline, the ogee moulded cornice above a large central panelled door enclosing two drawers and four sliding trays, flanked by a two further panelled doors above three drawers on a plinth base, the back labelled MARSH AND JONES, late KENDALL & Co, N 17534 and signed in ink with the foreman's name, 203cm wide x 77cm deep x 221cm high, (79 1/2in wide x 30in deep x 87in high)

£800 - 1,200

€920 - 1,400

US\$1,100 - 1,600

Marsh & Jones, later known as Marsh, Jones & Cribb, were cabinet makers and upholsterers based in Leeds, Yorkshire, operating from 1864 to 1936. Their workshops and showrooms were located at West Bar, Boar Lane, and Basinghall Street.

The business began in 1864 when John Marsh and Edward Jones purchased the established firm of John Kendell at 10 West Bar. They later expanded to Boar Lane in 1869. Kendell had also maintained a London branch at Cavendish Square.

Henry Humphries Cribb, a London-based furnisher with a business in Soho Square, sent his son to Leeds to apprentice with Marsh & Jones. By 1872, the younger Cribb had become a partner in the firm, which then began trading as Marsh, Jones & Cribb, as reflected in contemporary directories.

181 TP

A MAHOGANY GENTLEMAN'S WARDROBE

Early 20th century in the George II style, in the manner of William Vile & John Cobb

The open fret carved cornice above a pair of carved panelled doors enclosing a brass hanging rail above a deep bombé drawer flanked by carved acanthus leaf canted corners on carved scrolled feet, 133cm wide x 136cm deep x 158cm high, (52in wide x 53 1/2in deep x 62in high)

£600 - 1,000

€690 - 1,200

US\$810 - 1,400

182 TP

A RÉGENCE STYLE GILT BRONZE TEN-BRANCH CHANDELIER

French, early 20th century

With downward C-scrolled acanthus leaf cast arms with foliate cast drip pans issuing from an elaborate bulbous vase central stem with female mask head cast decoration, surmounted by Bacchanalian terms, later drilled for electricity, 77cm wide, 79cm deep, 75cm high (30in wide, 31in deep, 29 1/2in high)

£800 - 1,200

€920 - 1,400

US\$1,100 - 1,600

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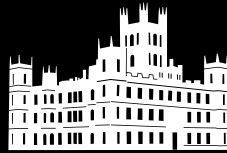
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Circa 1720

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JAMES JACQUES JOSEPH TISSOT (FRENCH, 1836-1902)

Départ du fiancé (Departure of the Betrothed)
signed and dated 'James Tissot / 1861' (lower left)
oil on canvas

106 x 184cm (41 3/4 x 72 7/16in).

£400,000 - 600,000 *

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THE *LOT* IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY *LOT* OR HAVE IT EXAMINED ON YOUR BEHALF BEFORE THE *SALE*.

4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so. We reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* and to remove any person from our premises and *Sales*, without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots* for *Sale* in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested in is put up for *Sale*. We have complete discretion in which to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%; however, these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this. Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equaling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*. The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the fall of the *Auctioneer*’s hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion. All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter. We may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the *Sale*. At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

5. BIDDING

You must complete and deliver to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form* in order to bid at our *Sales*.

If you are a new client at *Bonhams* or have not recently updated your registration details with us, you must pre-register to bid at least two working days before the *Sale* at which you wish to bid. You will be required to provide government-issued proof of identity and residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. We may also request a financial reference and/or deposit from you before allowing you to bid.

We reserve the rights at our discretion to request further information in order to complete our client identification and to decline to register any person as a *Bidder*, and to decline to accept their bids if they have been so registered. We also reserve the rights to postpone completion of the *Sale* of any *Lot* at our discretion while we complete our registration and identification enquiries, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, or if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams* or be detrimental to *Bonhams*’ reputation.

Bidding in person

So long as you have pre-registered to bid or have updated your existing registration recently, you should come to our *Bidder* registration desk at the *Sale* venue and fill out a Registration and Bidding Form on (or, if possible, before) the day of the *Sale*. The bidding number system is sometimes referred to as “paddle bidding”. You will be issued with a large card (a “paddle”) with a printed number on it. This will be attributed to you for the purposes of the *Sale*. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer*’s. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your *Bidder* Registration Form. Once an invoice is issued it will not be changed. If there is any doubt as to the *Hammer Price* of, or whether you are the successful *Bidder* of, a particular *Lot*, you must draw this to the attention of the *Auctioneer* before the next *Lot* is offered for *Sale*. At the end of the *Sale*, or when you have finished bidding please return your paddle to the *Bidder* registration desk.

Bidding by telephone

If you wish to bid at the *Sale* by telephone, and have pre-registered to bid or have updated your existing registration details recently, please complete a Registration and Bidding Form, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service offered at no additional charge and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

Bidding by post or fax

Absentee Bidding Forms can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the *Sale*, once you have pre-registered to bid or have updated your existing registration details recently. It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the *Sale*. Please check your *Absentee Bidding Form* carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to *Reserves* and other bids made for the *Lot*. Where appropriate your bids will be rounded down to the nearest amount consistent with the *Auctioneer*’s bidding increments. New *Bidders* must also provide proof of identity and address when submitting bids. Failure to do this will result in your bid not being placed.

Bidding via the internet

In order to bid online in a *Sale*, you must be 18 or over and you must register to bid via the Bonhams App or www.bonhams.com. Once you have registered, you should keep your account details strictly confidential and not permit any third party to access your account on your behalf or otherwise. You will be liable for any and all bids made via your account. Please note payment must be made from a bank account in the name of the registered bidder.

Individuals: Enter your full name, email, residential address, date of birth and nationality and provide a valid credit card in your name which will be verified via Stripe before you are able to bid. If your credit card fails verification, you will not be permitted to bid and you should contact Client Services for assistance. We may in addition request a financial reference and/or deposit from you prior to letting you bid. If you are bidding as agent on behalf of another party, you agree: (i) to disclose this fact to Client Services; (ii) to provide such information as we require to enable us to complete our identification and anti-money laundering checks on that third party; and (iii) where your bid is successful, you are jointly and severally liable with that other party for the full amounts owing for the successful bid. Where you are the successful bidder for any lot with a hammer price equal to or in excess of £5,000/\$10,000/HKD50,000/AUS\$10,000 depending on the jurisdiction and currency of the *Sale*, and if you have not provided such documents previously, you will be required to upload or provide to Client Services your Government issued photo ID and (if not on the ID) proof of your

address before the lot can be released to you. We reserve the right to request ID documentation from any bidder or successful buyer regardless of these thresholds and to refuse to release any purchased lot until such documentation is provided.

Companies: You must select the option to set up a business account and then provide your full name, email, residential address, date of birth and the full name of the company. You must provide a credit card for verification either in your name or the name of the company but payment must be made from an account in the company's name. If your credit card fails verification, you will not be permitted to bid and please contact Client Services for assistance. We may in addition require a bank reference or deposit prior to letting you bid. For all successful bids, we require the company's Certificate of Incorporation or equivalent documentation confirming the company's name and registered address, documentary proof of each beneficial owner owning 25% or more of the company, and proof of your authority to transact before the lot can be released to you.

We reserve the right to request any further information from any bidder that we may require in order to carry out any identification, anti-money laundering or anti-terrorism financing checks conducted by us. We may at our discretion postpone or cancel your registration, not permit you to bid and/or postpone or cancel completion of any purchase you may make.

Bidding through an agent

Bids will be treated as placed exclusively by and on behalf of the person named on the *Bidding Form* unless otherwise agreed by us in writing in advance of the Sale. If you wish to bid on behalf of another person (your principal) you must complete the pre-registration requirements set out above both on your own behalf and with full details of your principal, and we will require written confirmation from the principal confirming your authority to bid.

You are specifically referred to your due diligence requirements concerning your principal and their source of funds, and the warranties you give in the event you are the Buyer, which are contained in paragraph 3 of the Buyer's Agreement, set out at Appendix 2 at the back of the Catalogue.

Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact) will be jointly and severally liable with the principal to the Seller and to Bonhams under any contract resulting from the acceptance of a bid. Equally, please let us know if you intend to nominate another person to bid on your behalf at the Sale unless this is to be carried out by us pursuant to a Telephone or Absentee *Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the Sale, we are entitled to assume that the person bidding at the Sale is bidding on his own behalf. Accordingly, the person bidding at the Sale will be the Buyer and will be liable to pay the *Hammer Price* and *Buyer's Premium* and associated charges. If we approve the identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details. Bonhams undertakes Customer Due Diligence (CDD) into its Sellers and Buyers as required by the Money Laundering, Terrorist Financing and Transfer of Funds (Information on the Payer) Regulations 2017 ("the Regulations"). Bonhams' interpretation of the Regulations and Treasury Approved industry Guidance is that CDD under the Regulations is not required by Buyers into Sellers at Bonhams auctions or vice versa.

6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the Lot being knocked down to the Buyer, a *Contract for Sale* of the Lot will be entered into between the Seller and the Buyer on the terms of the *Contract for Sale* set out in Appendix 1 at the back of the Catalogue. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any applicable VAT. At the same time, a separate contract is also entered into between us as Auctioneers and the Buyer. This is our *Buyer's Agreement*, the terms of which are set out in Appendix 2 at the back of the Catalogue. Please read the terms of the *Contract for Sale* and our *Buyer's Agreement* contained in the Catalogue in case you are the successful Bidder including the warranties as to your status and source of funds. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the Catalogue and/or by placing an insert in the Catalogue and/or by notices at the Sale venue and/or by oral announcements before and during the Sale. It is your responsibility to ensure you are aware of the up to date terms of the Buyer's Agreement for this Sale.

7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the *Buyer's Agreement*, a premium (the *Buyer's Premium*) is payable to us by the Buyer in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it.

For this Sale the following rates of *Buyer's Premium* will be payable by Buyers on each Lot purchased:

28% of the *Hammer Price* on the first £40,000; plus
27% of the *Hammer Price* from £40,001 and up to £800,000; plus
21% of the *Hammer Price* from £800,001 and up to £4,500,000; plus
14.5% of the *Hammer Price* above £4,500,000

A 3rd party bidding platform fee of 4% of the Hammer Price for Buyers using the following bidding platforms will be added to the invoices of successful Buyers – Invaluable; Live Auctioneers; The Saleroom; Lot-tissimo.

Storage and handling charges may also be payable by the Buyer as detailed on the specific Sale Information page at the front of the catalogue.

The *Buyer's Premium* and all other charges payable to us by the Buyer are subject to VAT at the prevailing rate, currently 20%.

VAT may also be payable on the *Hammer Price* of the Lot, where indicated by a symbol beside the Lot number. See paragraph 8 below for details.

On certain Lots, which will be marked "AR" in the Catalogue and which are sold for a *Hammer Price* of £1,000 or greater, the *Additional Premium* will be payable to us by the Buyer to cover our *Expenses* relating to the payment of royalties under the Artist's Resale Right Regulations 2006, as amended. The *Additional Premium* will be a percentage of the amount of the *Hammer Price* calculated in accordance with the table below, and shall not exceed £12,500.

Hammer Price	Percentage amount
From £0 to £50,000	4%
From £50,000.01 to £200,000	3%
From £200,000.01 to £350,000	1%
From £350,000.01 to £500,000	0.5%
Exceeding £500,000	0.25%

8. VAT

The prevailing rate of VAT at the time of going to press is 20%, but this is subject to government change and the rate payable will be the rate in force on the date of the Sale.

The following symbols, shown beside the Lot number, are used to denote that VAT is due on the *Hammer Price* and *Buyer's Premium*:

- † VAT at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- Ω VAT on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- * VAT on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*
- G Gold bullion exempt from VAT on the *Hammer Price* and subject to VAT at the prevailing rate on the *Buyer's Premium*
- Zero rated for VAT, no VAT will be added to the *Hammer Price* or the *Buyer's Premium*
- α Buyers from within the UK: VAT is payable at the prevailing rate on just the *Buyer's Premium* (NOT the *Hammer Price*). Buyers from outside the UK: VAT is payable at the prevailing rate on both *Hammer Price* and *Buyer's Premium*. If a Buyer, having registered under a non-UK address, decides that the item is not to be exported from the UK, then he should advise Bonhams immediately.

In all other instances no VAT will be charged on the *Hammer Price*, but VAT at the prevailing rate will be added to *Buyer's Premium* which will be invoiced on a VAT inclusive basis.

9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus VAT and any other charges and *Expenses* to us) in full before making a bid for the Lot. If you are a successful Bidder, payment will be due to us by 4.30 pm on the second working day after the Sale so that all sums are cleared by the eighth working day after the Sale. Payments made by anyone other than the registered Buyer will not be accepted. Bonhams reserves the right to vary the terms of payment at any time.

Bonhams' preferred payment method is by bank transfer.

You may electronically transfer funds to our Account. If you do so, please quote your paddle number and invoice number as the reference. Our Account details are as follows:

Bank: National Westminster Bank Plc
Address: PO Box 4RY
250 Regent Street
London W1A 4RY
Account Name: Bonhams 1793 Limited
Account Number: 25563009
Sort Code: 56-00-27
IBAN Number: GB 33 NWBK 560027 25563009

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to pounds sterling must not be less than the sterling amount payable, as set out on the invoice.

Payment may also be made by one of the following methods:

Debit cards issued in the name of the Buyer (including China Union Pay (CUP) cards and debit cards issued by Visa and MasterCard only). There is no limit on payment value if payment is made in person using Chip & Pin verification.

Payment by telephone may also be accepted up to £5,000, subject to appropriate verification procedures. If the amount payable by you for Lots exceeds that sum, the balance must be paid by other means.

Credit cards issued in the name of the Buyer (including China Union Pay (CUP) cards and credit cards issued by Visa and MasterCard only). There is a £5,000 limit on payment value if payment is made in person using Chip & Pin verification.

It may be advisable to notify your debit or credit card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay.

Note: only one debit or credit card may be used for payment of an account balance. If you have any questions with regards to card payments, please contact our Customer Services Department.

We reserve the rights to investigate and identify the source of any funds received by us, to postpone completion of the sale of any Lot at our discretion while we complete our investigations, and to cancel the Sale of any Lot if you are in breach of your warranties as Buyer, if we consider that such Sale would be unlawful or otherwise cause liabilities for the Seller or Bonhams, or would be detrimental to Bonhams' reputation.

10. COLLECTION AND STORAGE

The Buyer of a Lot will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the Buyer). For collection and removal of purchased Lots, please refer to Sale Information at the front of the Catalogue. Our offices are open 9.00am – 5pm Monday to Friday. Details relating to the collection of a Lot, the storage of a Lot and our Storage Contractor after the Sale are set out in the Catalogue.

11. SHIPPING

For information and estimates on domestic and international shipping as well as export licenses please contact Alban Shipping on +44 (0) 1582 493 099 enquiries@albanshopping.co.uk

12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export licensing arrangements can be found on the ACE website <http://www.artscouncil.org.uk/what-we-do/supporting-museums/cultural-property/export-controls/export-licensing/> or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any Sale nor allow any delay in making full payment for the Lot. Generally, please contact our shipping department before the Sale if you require assistance in relation to export regulations. From 28 June 2025, the import into the EU of non-EU origin property of a certain age (and in some categories above a certain value) into the EU is subject to additional requirements. Under the relevant EU Regulation, it is the Buyer's sole responsibility to assess whether any Lot meets the criteria for import into the EU. The refusal of any required Importer Licence or Importer Statement, or any delay in obtaining such Licence or Statement shall not give rise to the rescission or cancellation of any Sale, nor allow any delay in making full payment for the Lot.

13. CITES REGULATIONS

Please be aware that all Lots marked with the symbol Y are subject to CITES regulations when exporting these items outside the UK. These regulations may be found at:

<https://www.gov.uk/guidance/apply-for-cites-permits-and-certificates-to-trade-endangered-species#how-to-apply> or may be requested from: Enquiries: wildlife.licensing@apha.gov.uk

Applications: CITESapplication@apha.gov.uk

Address: UK CITES Management Authority

Centre for International Trade

Horizon House, Deanery Road, Bristol BS1 5AH

The refusal of any CITES licence or permit and any delay in obtaining such licences or permits shall not give rise to the rescission or cancellation of any Sale, nor allow any delay in making full payment for the Lot.

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the Seller to the Buyer of a Lot under the *Contract for Sale*, neither we nor the Seller are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a Lot or any *Estimate* in respect of it, whether contained in the Catalogue or otherwise, whether given orally or in writing and whether given before or during the Sale. Neither we nor the Seller will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the Seller are liable in relation to any Lot or any *Description* or *Estimate* made of any Lot, or the conduct of any Sale in relation to any Lot, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the Seller's liability (combined, if both we and the Seller are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the Lot irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist Stamp or Book Sales only) and 10 of the *Buyer's Agreement*. The same applies in respect of the Seller, as if references to us in this paragraph were substituted with references to the Seller.

15. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 11 of the *Buyers Agreement*. Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to VAT on the *Buyer's Premium*.

16. CLOCKS AND WATCHES

All *Lots* are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary.

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

The term "proof exemption" indicates that a firearm has been examined at a Proof House, but not proved, as either (a) it was deemed of interest and not intended for use, or (b) ammunition was not available. In either case, the firearm must be regarded as unsafe to fire unless subsequently proved. Firearms proved for Black Powder should not be used with smokeless ammunition.

The term "Certificate of Unprovability" indicates that a firearm has been examined at a Proof House and is deemed both unsuitable for proof and use. Reproof is required before any such firearm is to be used.

Guns Sold as Parts

Barrels of guns sold as parts will only be made available for sleeving and measurements once rendered unserviceable according to the Gun Barrel Proof Act of 1968 to 1978 and the Rules of Proof.

Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a modern firearms specialist. All prospective *Bidders* are advised to consult the - of bore and wall-thickness measurements posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

Original Gun Specifications Derived from Gunmakers

The Sporting Gun Department endeavours to confirm a gun's original specification and date of manufacture with makers who hold their original records.

Licensing Requirements

Firearms Act 1968 as amended

Bonhams is constantly reviewing its procedures and would remind you that, in the case of firearms or shotguns subject to certification, to conform with current legislation, *Bonhams* is required to see, as appropriate, your original registered firearms dealer's certificate / shot gun certificate / firearm certificate / museum firearms licence / Section 5 authority or import licence (or details of any exemption from which you may benefit, for instance Crown servant status) for the firearm(s) you have purchased prior to taking full payment of the amount shown on your invoice. Should you not already be in possession of such an authority or exemption, you are required to initially pay a deposit of 95% of the total invoice with the balance of 5% payable on presentation of your valid certificate or licence showing your authority to hold the firearm(s) concerned.

Please be advised that if a successful *Bidder* is then unable to produce the correct paperwork, the *Lot(s)* will be reoffered by *Bonhams* in the next appropriate *Sale*, on standard terms for *Sellers*, and you will be responsible for any loss incurred by *Bonhams* on the original *Sale* to you.

In the case of RFD certificates and Section 5 authorities, we wish to keep an up-to-date copy on file. Please supply us with a Fax or photocopy. It would be helpful if you could send us an updated copy whenever your certificate or authority is renewed or changed.

Lots marked 'S1' and bearing red labels are Section 1 firearms and require a valid British Firearms certificate, RFD Licence or import licence.

Lots marked 'S2' and bearing blue labels are Section 2 firearms and require a valid British Shotgun certificate, RFD licence or import licence. *Lots* marked 'S5' and bearing specially marked red labels are Section 5 prohibited firearms and require a valid Section 5 Authority or import licence.

Lots marked with a 'S58' and bearing yellow labels are for obsolete calibres and no licence is required unless ammunition is held.

Unmarked *Lots* require no licence.

Please do not hesitate to contact the Modern Sporting Gun Department should you have any queries.

Taxidermy and Related Items

On behalf of the *Seller* of these articles, *Bonhams* undertakes to comply fully with Cites and DEFRA regulations. *Buyers* are advised to inform themselves of all such regulations and should expect the exportation of items to take some time to arrange.

18. FURNITURE

Upholstered Furniture

Whilst we take every care in cataloguing furniture which has been upholstered we offer no *Guarantee* as to the originality of the wood covered by fabric or upholstery.

19. JEWELLERY

Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. *Bidders* should be aware that *Estimates* assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any *Lot* in the *Sale* these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyers* on any *Lots* subsequent to the *Sale*.

Estimated Weights

If a stone(s) weight appears within the body of the *Description* in capital letters, the stone(s) has been unmounted and weighed by *Bonhams*. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves with regard to this information as to its accuracy.

Signatures

1. A diamond brooch, by Kutchinsky

When the maker's name appears in the title, in *Bonhams'* opinion the piece is by that maker.

2. A diamond brooch, signed Kutchinsky

Has a signature that, in *Bonhams'* opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

3. A diamond brooch, mounted by Kutchinsky

Has been created by the jeweller, in *Bonhams'* opinion, but using stones or designs supplied by the client.

20. PHOTOGRAPHS

Explanation of Catalogue Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.
- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

21. PICTURES

Explanation of Catalogue Terms

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Descriptions* contained in the *Contract for Sale*:

- "Jacopo Bassano": in our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named;
- "Attributed to Jacopo Bassano": in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- "Studio/Workshop of Jacopo Bassano": in our opinion a work by an unknown hand in a studio of the artist which may or may not have been executed under the artist's direction;
- "Circle of Jacopo Bassano": in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;
- "Follower of Jacopo Bassano": in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- "Manner of Jacopo Bassano": in our opinion a work in the style of the artist and of a later date;
- "After Jacopo Bassano": in our opinion, a copy of a known work of the artist;
- "Signed and/or dated and/or inscribed": in our opinion the signature and/or date and/or inscription are from the hand of the artist;
- "Bears a signature and/or date and/or inscription": in our opinion the signature and/or date and/or inscription have been added by another hand.

22. PORCELAIN AND GLASS

Damage and Restoration

For your guidance, in our *Catalogues* we attempt to detail, as far as practicable, all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

When mention is made of a Veteran Car Club Dating Plate or Dating Certificate in this *Catalogue*, it should be borne in mind that the Veteran Car Club of Great Britain using the services of Veteran Car Company Ltd, does from time to time, review cars already dated and, in some instances, where fresh evidence becomes available, the review can result in an alteration of date. Whilst the Club and Veteran Car Company Ltd make every effort to ensure accuracy, the date shown on the Dating Plate or Dating Certificate cannot be guaranteed as correct and intending purchasers should make their own enquiries as to the date of the car.

24. WINE

Lots which are lying under Bond and those liable to VAT may not be available for immediate collection.

Examining the wines

It is occasionally possible to provide a pre-Sale tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details. It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

Corks and Ullages

Ullage refers to the space between the base of the cork and the wine.

Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally acceptable levels are as follows:

Under 15 years old – into neck or less than 4cm

15 to 30 years old – top shoulder (ts) or up to 5cm

Over 30 years old – high shoulder (hs) or up to 6cm

It should be noted that ullages may change between publication of the *Catalogue* and the *Sale* and that corks may fail as a result of transporting the wine. We will only accept responsibility for *Descriptions* of condition at the time of publication of the *Catalogue* and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

Options to buy parcels

A parcel is a number of *Lots* of identical size of the same wine, bottle size and *Description*. The *Buyer* of any of these *Lots* has the option to accept some or all of the remaining *Lots* in the parcel at the same price, although such options will be at the *Auctioneer's* sole discretion. Absentee *Bidders* are, therefore, advised to bid on the first *Lot* in a parcel.

Wines in Bond

Wines lying in Bond are marked Δ. All *Lots* sold under Bond, and which the *Buyer* wishes to remain under Bond, will be invoiced without VAT or Duty on the *Hammer Price*. If the *Buyer* wishes to take the *Lot* as Duty paid, UK Excise Duty and VAT will be added to the *Hammer Price* on the invoice.

Buyers must notify *Bonhams* at the time of the *sale* whether they wish to take their wines under Bond or Duty paid. If a *Lot* is taken under Bond, the *Buyer* will be responsible for all VAT, Duty, clearance and other charges that may be payable thereon.

Buyers outside the UK must be aware that any forwarding agent appointed to export their purchases must have a movement certificate for *Lots* to be released under Bond.

Bottling Details and Case Terms

The following terms used in the *Catalogue* have the following meanings:

CB – Château bottled
DB – Domaine bottled
EstB – Estate bottled
BB – Bordeaux bottled
BE – Belgian bottled
FB – French bottled
GB – German bottled
OB – Oporto bottled
UK – United Kingdom bottled
owc – original wooden case
iwc – individual wooden case
oc – original carton

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- | | |
|----|---|
| Y | This lot contains one or more regulated plant or animal species and is subject to CITES regulations. It is the buyer's responsibility to investigate such regulations and to obtain any necessary import or export certificates. A buyer's inability to obtain such certificates cannot justify a delay in payment or cancellation of a sale. |
| TP | Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location. |
| W | Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location. |

- Δ Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artist's Resale Right Regulations 2006, as amended. See clause 7 for details.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- ⊕ This lot contains elephant ivory and is therefore subject to both CITES regulations and the UK Ivory Act 2018. It has been registered or has an exemption certificate allowing it to be offered for sale and sold under the provisions of the Ivory Act 2018. Property containing African elephant ivory cannot be imported to the USA. The EU and the UK have in place wide-ranging restrictions on dealing with property containing elephant ivory, including restrictions on import and/or export. It is a buyer's responsibility to obtain any export or import licences, certifications and any other required documentation, where applicable. *Bonhams* is not able to assist buyers with the shipment of any lots containing elephant ivory into the US, the UK or the EU. A buyer's inability to export or import these lots cannot justify a delay in payment or cancellation of a sale.

•, †, *, G, Ω, α see clause 8, VAT, for details.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our Website www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from info@bonhams.com

APPENDIX 1

BUYERS SALE CONTRACT WITH SELLER

IMPORTANT: These terms may be changed in advance of the Sale of the Lot to you, by the setting out of different terms in the Catalogue for the Sale and/or by placing an insert in the Catalogue and/or by notices at the Sale venue and/or on Bonhams' website, and/or by oral announcements before and during the Sale at the Sale venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

Under this contract the Seller's liability in respect of the quality of the Lot, it's fitness for any purpose and its conformity with any Description is limited. You are strongly advised to examine the Lot for yourself and/or obtain an independent examination of it before you buy it.

1 THE CONTRACT

- 1.1 These terms and the relevant terms for *Bidders* and *Buyers* in the *Notice to Bidders* govern the *Contract for Sale* of the *Lot* by the *Seller* to the *Buyer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 in the *Catalogue* are incorporated into this *Contract for Sale* and a separate copy can also be provided by *Bonhams* on request. Where words and phrases are used which are in the List of Definitions, they are printed in italics.
- 1.3 The *Seller* sells the *Lot* as the principal to the *Contract for Sale*, such contract being made between the *Seller* and you through *Bonhams* which acts in the sole capacity as the *Seller's* agent and not as an additional principal. However, if the *Catalogue* states that *Bonhams* sells the *Lot* as principal, or such a statement is made by an announcement by the *Auctioneer*, or by a notice at the *Sale*, or an insert in the *Catalogue*, then *Bonhams* is the *Seller* for the purposes of this agreement.
- 1.4 The contract is made on the fall of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

2 SELLER'S WARRANTIES AND UNDERTAKINGS

- 2.1 The *Seller* undertakes to you that:
- 2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;
- 2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue*, the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot*;
- 2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the Sale of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary); the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;
- 2.1.5 items consigned for sale by the *Seller* are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering, terrorist financing or breach of any applicable international trade sanctions;

- 2.1.6 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue* or on the *Bonhams* website, the *Lot* corresponds with the *Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue*.

3 DESCRIPTIONS OF THE LOT

- 3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with any part of the *Entry* in the *Catalogue* which is not printed in bold letters, the remainder of which *Entry* merely sets out (on the *Seller's* behalf) *Bonhams'* opinion about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise, and whether by or on behalf of the *Seller* or *Bonhams* and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.

- 3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

- 4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.
- 4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Act 1979 or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

5 RISK, PROPERTY AND TITLE

- 5.1 Risk in the *Lot* passes to you after 7 days from the day upon which it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*, or upon collection of the *Lot* if earlier. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the *Lot* beyond 7 days from the day of the fall of the *Auctioneer's* hammer until you obtain full title to it.
- 5.2 Title to the *Lot* remains in and is retained by the *Seller* until: (i) the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full to and received in cleared funds by *Bonhams*, and (ii) *Bonhams* has completed its investigations pursuant to clause 3.11 of the *Buyer's Agreement* with *Bonhams* set out in Appendix 2 in the catalogue.

6 PAYMENT

- 6.1 Your obligation to pay the *Purchase Price* arises when the *Lot* is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 6.2 Time will be of the essence in relation to payment of the *Purchase Price* and all other sums payable by you to *Bonhams*. Unless agreed in writing with you by *Bonhams* on the *Seller's* behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to *Bonhams* by you in the currency in which the *Sale* was conducted by not later than 4.30pm on the second working day following the *Sale* and you must ensure that the funds are cleared by the seventh working day after the *Sale*. Payment must be made to *Bonhams* by one of the methods stated in the *Notice to Bidders* unless otherwise agreed with you in writing by *Bonhams*. If you do not pay in full any sums due in accordance with this paragraph, the *Seller* will have the rights set out in paragraph 8 below.

7 COLLECTION OF THE LOT

- 7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when: (i) *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams* and (ii) *Bonhams* has completed its investigations pursuant to clause 3.11 of the *Buyer's Agreement* with *Bonhams* set out in Appendix 2 in the catalogue.
- 7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not, until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.
- 7.3 You should note that *Bonhams* has reserved the right not to release the *Lot* to you until its investigations under paragraph 3.11 of the *Buyers' Agreement* set out in Appendix 2 have been completed to *Bonhams'* satisfaction.
- 7.4 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.
- 7.5 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 7.6 You will be wholly responsible for any removal, storage or other charges or expenses incurred by the *Seller* if you do not remove

the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, expenses and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

8 FAILURE TO PAY FOR THE LOT

- 8.1 If the *Purchase Price* for a *Lot* is not paid to *Bonhams* in full in accordance with the *Contract for Sale*, the *Seller* will be entitled, with the prior written agreement of *Bonhams* but without further notice to you, to exercise one or more of the following rights (whether through *Bonhams* or otherwise):
- 8.1.1 to terminate immediately the *Contract for Sale* of the *Lot* for your breach of contract;
- 8.1.2 to resell the *Lot* by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;
- 8.1.3 to retain possession of the *Lot*;
- 8.1.4 to remove and store the *Lot* at your expense;
- 8.1.5 to take legal proceedings against you for any sum due under the *Contract for Sale* and/or damages for breach of contract;
- 8.1.6 to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;
- 8.1.7 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless the *Buyer* buys the *Lot* as a *Consumer* from the *Seller* selling in the course of a *Business*) you hereby grant an irrevocable licence to the *Seller* by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal *Business* hours to take possession of the *Lot* or part thereof;
- 8.1.8 to retain possession of any other property sold to you by the *Seller* at the *Sale* or any other auction or by private treaty until all sums due under the *Contract for Sale* shall have been paid in full in cleared funds;
- 8.1.9 to retain possession of, and on three months' written notice to sell, *Without Reserve*, any of your other property in the possession of the *Seller* and/or of *Bonhams* (as bailee for the *Seller*) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such *Sale* in satisfaction or part satisfaction of any amounts owed to the *Seller* or to *Bonhams*; and
- 8.1.10 so long as such goods remain in the possession of the *Seller* or *Bonhams* as its bailee, to rescind the contract for the *Sale* of any other goods sold to you by the *Seller* at the *Sale* or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the *Seller* or to *Bonhams* by you.
- 8.2 You agree to indemnify the *Seller* against all legal and other costs of enforcement, all losses and other expenses and costs (including any monies payable to *Bonhams* in order to obtain the release of the *Lot*) incurred by the *Seller* (whether or not court proceedings will have been issued) as a result of *Bonhams* taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the *Seller* becomes liable to pay the same until payment by you.
- 8.3 On any resale of the *Lot* under paragraph 8.1.2, the *Seller* will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the *Lot*, after the payment of all sums due to the *Seller* and to *Bonhams*, within 28 days of receipt of such monies by him or on his behalf.

9 THE SELLER'S LIABILITY

- 9.1 The *Seller* will not be liable for any injury, loss or damage caused by the *Lot* after the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 9.2 Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the *Seller* will not be liable for any breach of any term that the *Lot* will correspond with any *Description* applied to it by or on behalf of the *Seller*, whether implied by the Sale of Goods Act 1979 or otherwise.
- 9.3 Unless the *Seller* sells the *Lot* in the course of a *Business* and the *Buyer* buys it as a *Consumer*,
- 9.3.1 the *Seller* will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in relation to the *Lot* made by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*;
- 9.3.2 the *Seller* will not be liable for any loss of *Business*, *Business* profits or revenue or income or for loss of reputation or for disruption to *Business* or wasted time on the part of the *Buyer* or of the *Buyer's* management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;
- 9.3.3 in any circumstances where the *Seller* is liable to you in respect of the *Lot*, or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the *Seller's* liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source

- of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.
- 9.4 Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the *Seller's* negligence (or any person under the *Seller's* control or for whom the *Seller* is legally responsible), or (iii) acts or omissions for which the *Seller* is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.
- 10 MISCELLANEOUS**
- 10.1 You may not assign either the benefit or burden of the *Contract for Sale*.
- 10.2 The *Seller's* failure or delay in enforcing or exercising any power or right under the *Contract for Sale* will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the *Seller's* ability subsequently to enforce any right arising under the *Contract for Sale*.
- 10.3 If either party to the *Contract for Sale* is prevented from performing that party's respective obligations under the *Contract for Sale* by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
- 10.4 Any notice or other communication to be given under the *Contract for Sale* must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the *Seller*, addressed c/o *Bonhams* at its address or fax number in the *Catalogue* (marked for the attention of the Company Secretary), and if to you to the address or fax number of the *Buyer* given in the *Bidding Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
- 10.5 If any term or any part of any term of the *Contract for Sale* is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
- 10.6 References in the *Contract for Sale* to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents and to any subsidiary of *Bonhams Holdings Limited* and to its officers, employees and agents.
- 10.7 The headings used in the *Contract for Sale* are for convenience only and will not affect its interpretation.
- 10.8 In the *Contract for Sale* "including" means "including, without limitation".
- 10.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
- 10.10 Reference to a numbered paragraph is to a paragraph of the *Contract for Sale*.
- 10.11 Save as expressly provided in paragraph 10.12 nothing in the *Contract for Sale* confers (or purports to confer) on any person who is not a party to the *Contract for Sale* any benefit conferred by, or the right to enforce any term of, the *Contract for Sale*.
- 10.12 Where the *Contract for Sale* confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the *Seller*, it will also operate in favour and for the benefit of *Bonhams, Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
- 11 GOVERNING LAW**
- All transactions to which the *Contract for Sale* applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes place and the *Seller* and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the *Seller* may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

APPENDIX 2

BUYER'S AGREEMENT WITH BONHAMS

IMPORTANT: These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

1 THE CONTRACT

- 1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a *Lot* has been knocked down by the *Auctioneer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the

- Catalogue* for the *Sale* are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the *Catalogue* for the *Sale*, and where such information is referred to it is incorporated into this agreement.
- 1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the *Contract for Sale* of the *Lot* between you and the *Seller* is made on the fall of the *Auctioneer's* hammer in respect of the *Lot*, when it is knocked down to you. At that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.
- 1.4 We act as agents for the *Seller* and are not answerable or personally responsible to you for any breach of contract or other default by the *Seller*, unless *Bonhams* sells the *Lot* as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
- 1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the *Lot* in accordance with paragraph 5;
- 1.5.2 subject to any power of the *Seller* or us to refuse to release the *Lot* to you, we will release the *Lot* to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the *Seller* and following completion of our enquiries pursuant to paragraph 3.11;
- 1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the *Seller* (whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the *Sale*. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or *Estimate*, if made by us or on our behalf, was (unless *Bonhams* itself sells the *Lot* as principal) made as agent on behalf of the *Seller*.
- 2 PERFORMANCE OF THE CONTRACT FOR SALE**
- You undertake to us personally that you will observe and comply with all your obligations and undertakings to the *Seller* under the *Contract for Sale* in respect of the *Lot*.
- 3 PAYMENT AND BUYER WARRANTIES**
- 3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the *Sale*:
- 3.1.1 the *Purchase Price* for the *Lot*;
- 3.1.2 a *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders* on each lot, and
- 3.1.3 if the *Lot* is marked [A], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the *Sale*.
- 3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.
- 3.3 All payments to us must be made in the currency in which the *Sale* was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered *Bidder* unless the *Bidder* is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.
- 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the *Seller* in respect of the *Lot*, any *Expenses* and VAT and any interest earned and/or incurred until payment to the *Seller*.
- 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7 Where a number of *Lots* have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each *Lot* and secondly pro-rata to pay all amounts due to *Bonhams*.
- 3.8 You warrant that neither you nor - if you are a company, your directors, officers or your owner or their directors or shareholders - are an individual or an entity that is, or is owned or controlled by individuals or entities that are:
- 3.8.1 the subject of any sanctions administered or enforced by the U.S. Department of the Treasury's Office of Foreign Assets Control, the U.S. Department of State, the United Nations Security Council, the European Union, His Majesty's Treasury, or other relevant sanctions authority ("Sanctions" and a "Sanctioned Party"); or
- 3.8.2 located, organised or resident in a country or territory that is, or whose government is, the subject of Sanctions, including without limitation, Iran, North Korea, Sudan, Russia, and Syria); and further
- 3.8.3 that the property you purchase will not be transferred to or used in a country in contravention of any Sanctions administered or

- enforced by the U.S., the United Nations Security Council, the European Union or His Majesty's Treasury or any other relevant Sanctions authority.
- 3.9 You warrant that the funds being used for your purchase have no link with criminal activity including without limitation money laundering, tax evasion or terrorist financing, and that you not under investigation for neither have been charged nor convicted in connection with any criminal activity.
- 3.10 Where you are acting as agent for another party ("your Principal"), you undertake and warrant that:
- 3.10.1 you have conducted suitable customer due diligence into your Principal under applicable Sanctions and Anti-Money Laundering laws and regulations;
- 3.10.2 your Principal is not a Sanctioned Party and not owned, partially owned or controlled by a Sanctioned Party, and you have no reason to suspect that your Principal has been charged or convicted with, money laundering, terrorism or other crimes;
- 3.10.3 funds used for your or your Principal's purchase are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering or terrorist financing;
- 3.10.4 items purchased by you and your Principal through *Bonhams* are not being transferred to or used in a country in contravention of any Sanctions administered or enforced by the U.S., the United Nations Security Council, the European Union or His Majesty's Treasury or any other relevant Sanctions authority, or purchased or to be used in any way connected with or to facilitate breaches of applicable Tax, Anti-Money Laundering or Anti-Terrorism laws and regulations; and
- 3.10.5 that you consent to *Bonhams* relying upon your customer due diligence, undertaking to retain records of your due diligence for at least 5 years and to make such due diligence records available for inspection by an independent auditor in the event we request you to do so.
- 3.11 We reserve the rights to make enquiries about any person transacting with us and to identify the source of any funds received from you. In the event we have not completed our investigations in respect of anti-terrorism financing, anti-money laundering or other financial and identity checks concerning either you or the *Seller*, to our satisfaction at our discretion, we shall be entitled to retain *Lots* and/or proceeds of *Sale*, postpone or cancel any sale and to take any other actions required or permitted under applicable law, without liability to you.
- 4 COLLECTION OF THE LOT**
- 4.1 Subject to any power of the *Seller* or us to refuse to release the *Lot* to you, once you have paid to us, in cleared funds, everything due to the *Seller* and to us, and once we have completed our investigations under paragraph 3.11, we will release the *Lot* to you or as you may direct us in writing. The *Lot* will only be released on production of a buyer collection document, obtained from our cashier's office.
- 4.2 You must collect and remove the *Lot* at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the *Sale*.
- 4.3 For the period referred to in paragraph 4.2, the *Lot* can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the *Lot* may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.
- 4.4 If you have not collected the *Lot* by the date specified in the *Notice to Bidders*, you authorise us, acting in this instance as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the *Lot* on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the *Lot* is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per *Lot* per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.
- 4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the *Lot* will either be held by us as agent on behalf of the *Seller* or held by the *Storage Contractor* as agent on behalf of the *Seller* and ourselves on the terms contained in the *Storage Contract*.
- 4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the *Lot* into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the *Lot* from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.
- 4.7 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 4.8 You will be wholly responsible for any removal, storage, or other charges for any *Lot* not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the *Lot* by you or on your behalf.
- 5 STORING THE LOT**
- We agree to store the *Lot* until the earlier of your removal of the *Lot* or until the time and date set out in the *Notice to Bidders*, on the *Sale* Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) and, subject to paragraphs 3, 6 and 10, to be responsible as *bailee* to you for damage to or the loss or destruction of the *Lot* (notwithstanding that it is not your property before payment

of the *Purchase Price*). If you do not collect the *Lot* before the time and date set out in the *Notice to Bidders* (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) we may remove the *Lot* to another location, the details of which will usually be set out in the relevant section of the *Catalogue*. If you have not paid for the *Lot* in accordance with paragraph 3, and the *Lot* is moved to any third party's premises, the *Lot* will be held by such third party strictly to *Bonhams'* order and we will retain our lien over the *Lot* until we have been paid in full in accordance with paragraph 3.

6 RESPONSIBILITY FOR THE LOT

6.1 Title (ownership) in the *Lot* passes to you (i) on payment of the *Purchase Price* to us in full in cleared funds and (ii) when investigations have been completed to our satisfaction under paragraph 3.11.

6.2 Please note however, that under the *Contract for Sale*, the **risk in the *Lot* passes to you after 7 days from the day upon which it is knocked down to you or upon collection of the *Lot* if earlier, and you are advised to obtain insurance in respect of the *Lot* as soon as possible after the *Sale*.**

7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS

7.1 If all sums payable to us are not so paid in full at the time they are due and/or the *Lot* is not removed in accordance with this agreement, we will (without further notice to you unless otherwise provided below), be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the *Seller*):

7.1.1 to terminate this agreement immediately for your breach of contract;

7.1.2 to retain possession of the *Lot*;

7.1.3 to remove, and/or store the *Lot* at your expense;

7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the *Purchase Price*) and/or damages for breach of contract;

7.1.5 to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;

7.1.6 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless you buy the *Lot* as a *Consumer*) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any *Lot* or part thereof;

7.1.7 to sell the *Lot Without Reserve* by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;

7.1.8 to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for *Sale*) until all sums due to us have been paid in full;

7.1.9 to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;

7.1.10 on three months' written notice to sell, *Without Reserve*, any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for *Sale*) and to apply any monies due to you as a result of such *Sale* in payment or part payment of any amounts owed to us;

7.1.11 refuse to allow you to register for a future *Sale* or to reject a bid from you at any future *Sale* or to require you to pay a deposit before any bid is accepted by us at any future *Sale* in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the *Purchase Price* of any *Lot* of which you are the *Buyer*.

7.1.12 having made reasonable efforts to inform you, to release your name and address to the *Seller*, so they might take appropriate steps to recover the amounts due and legal costs associated with such steps.

7.2 You agree to indemnify us against all legal and other costs, all losses and all other *Expenses* (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.

7.3 If you pay us only part of the sums due to us such payment shall be applied firstly to the *Purchase Price* of the *Lot* (or where you have purchased more than one *Lot* pro-rata towards the *Purchase Price* of each *Lot*) and secondly to the *Buyer's Premium* (or where you have purchased more than one *Lot* pro-rata to the *Buyer's Premium* on each *Lot*) and thirdly to any other sums due to us.

7.4 We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any *Sale* of the *Lot* under our rights under this paragraph 7 after the payment of all sums due to us and/or the *Seller* within 28 days of receipt by us of all such sums paid to us.

8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT

8.1 Whenever it becomes apparent to us that the *Lot* is the subject of a claim by someone other than you and other than the *Seller* (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the *Lot* in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without

prejudice to the generality of the discretion and by way of example, we may:

8.1.1 retain the *Lot* to investigate any question raised or reasonably expected by us to be raised in relation to the *Lot*; and/or

8.1.2 deliver the *Lot* to a person other than you; and/or

8.1.3 commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or

8.1.4 require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.

8.2 The discretion referred to in paragraph 8.1:

8.2.1 may be exercised at any time during which we have actual or constructive possession of the *Lot*, or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and

8.2.2 will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.

9 FORGERIES

9.1 We undertake a personal responsibility for any *Forgery* in accordance with the terms of this paragraph 9.

9.2 Paragraph 9 applies only if:

9.2.1 your name appears as the named person to whom the original invoice was made out by us in respect of the *Lot* and that invoice has been paid; and

9.2.2 you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a *Forgery*, and in any event within one year after the *Sale*, that the *Lot* is a *Forgery*; and

9.2.3 within one month after such notification has been given, you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a *Forgery* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

9.3 Paragraph 9 will not apply in respect of a *Forgery* if:

9.3.1 the *Entry* in relation to the *Lot* contained in the *Catalogue* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or

9.3.2 it can be established that the *Lot* is a *Forgery* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.

9.4 You authorise us to carry out such processes and tests on the *Lot* as we in our absolute discretion consider necessary to satisfy ourselves that the *Lot* is or is not a *Forgery*.

9.5 If we are satisfied that a *Lot* is a *Forgery* we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the *Sale of Goods Act 1979* and we will pay to you an amount equal to the sum of the *Purchase Price*, *Buyer's Premium*, *VAT* and *Expenses* paid by you in respect of the *Lot*.

9.6 The benefit of paragraph 9 is personal to, and incapable of assignment by, you.

9.7 If you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph 9 will cease.

9.8 Paragraph 9 does not apply to a *Lot* made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a *Stamp* or *Stamps* or a *Book* or *Books*.

10 OUR LIABILITY

10.1 We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the *Misrepresentation Act 1967* or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in respect of it, made by us or on our behalf or by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Bonhams' Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*.

10.2 Our duty to you while the *Lot* is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the *Lot* or to other persons or things caused by:

10.2.1 handling the *Lot* if it was affected at the time of *Sale* to you by woodworm and any damage is caused as a result of it being affected by woodworm; or

10.2.2 changes in atmospheric pressure; nor will we be liable for:

10.2.3 damage to tension stringed musical instruments; or

10.2.4 damage to gilded picture frames, plaster picture frames or picture frame glass; and if the *Lot* is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.

10.3.1 We will not be liable to you for any loss of *Business*, *Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the *Buyer's* management or staff or, if you are buying the *Lot* in the course of a *Business*, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

10.3.2 Unless you buy the *Lot* as a *Consumer*, in any circumstances where we are liable to you in respect of a *Lot*, or any act,

omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* plus *Buyer's Premium* (less any sum you may be entitled to recover from the *Seller*) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

You may wish to protect yourself against loss by obtaining insurance.

10.4 Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the *Occupiers Liability Act 1957*, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.

11 BOOKS MISSING TEXT OR ILLUSTRATIONS

Where the *Lot* is made up wholly of a *Book* or *Books* and any *Book* does not contain text or illustrations (in either case referred to as a "non-conforming *Lot*"), we undertake a personal responsibility for such a non-conforming *Lot* in accordance with the terms of this paragraph, if:

the original invoice was made out by us to you in respect of the *Lot* and that invoice has been paid; and

you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a non-conforming *Lot*, and in any event within 20 days after the *Sale* (or such longer period as we may agree in writing) that the *Lot* is a non-conforming *Lot*; and

within 20 days of the date of the relevant *Sale* (or such longer period as we may agree in writing) you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a non-conforming *Lot* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*; but not if:

the *Entry* in the *Catalogue* in respect of the *Lot* indicates that the rights given by this paragraph do not apply to it; or the *Entry* in the *Catalogue* in respect of the *Lot* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or

it can be established that the *Lot* is a non-conforming *Lot* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or

the *Lot* comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or the *Lot* was listed in the *Catalogue* under "collections" or "collections and various" or the *Lot* was stated in the *Catalogue* to comprise or contain a collection, issue or *Books* which are undescribed or the missing text or illustrations are referred to or the relevant parts of the *Book* contain blanks, half titles or advertisements.

If we are reasonably satisfied that a *Lot* is a non-conforming *Lot*, we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the *Purchase Price* and *Buyer's Premium* paid by you in respect of the *Lot*.

The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph will cease.

12 MISCELLANEOUS

12.1 You may not assign either the benefit or burden of this agreement.

12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.

12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control (including without limitation governmental intervention, industrial action, insurrection, warfare (declared or undeclared), terrorism, power failure, epidemic or natural disaster) or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.

12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity

- will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
- 12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.
- 12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.
- 12.8 In this agreement "including" means "including, without limitation".
- 12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
- 12.10 Reference to a numbered paragraph is to a paragraph of this agreement.
- 12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.
- 12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

13 GOVERNING LAW

All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from info@bonhams.com.

APPENDIX 3

DEFINITIONS AND GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

LIST OF DEFINITIONS

"Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid.

"Additional Premium" a premium, calculated in accordance with the *Notice to Bidders*, to cover *Bonhams'* Expenses relating to the payment of royalties under the Artist's Resale Right Regulations 2006, as amended, which is payable by the *Buyer* to *Bonhams* on any *Lot* marked [AR] which sells for a *Hammer Price* which together with the *Buyer's Premium* (but excluding any VAT) equals or exceeds 1000 pounds.

"Auctioneer" the representative of *Bonhams* conducting the *Sale*.

"Bidder" Any person considering, attempting or making a Bid, including those who have completed a *Bidding Form*.

"Bidding Form" our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

"Bonhams" Bonhams 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement*, the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".

"Book" a printed *Book* offered for *Sale* at a specialist *Book Sale*.

"Business" includes any trade, *Business* and profession.

"Buyer" the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".

"Buyer's Agreement" the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

"Buyer's Premium" the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.

"Catalogue" the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our *Website*.

"Commission" the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

"Condition Report" a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of the *Seller*.

"Conditions of Sale" the *Notice to Bidders*, *Contract for Sale*, *Buyer's Agreement* and Definitions and Glossary.

"Consignment Fee" a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

"Consumer" a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

"Contract Form" the *Contract Form*, or vehicle *Entry* form, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by *Bonhams*.

"Contract for Sale" the *Sale* contract entered into by the *Seller* with the *Buyer* (see Appendix 1 in the *Catalogue*).

"Contractual Description" the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract for Sale* the *Lot* corresponds.

"Description" any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Price*).

"Entry" a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.

"Estimate" a statement of our opinion of the range within which the hammer is likely to fall.

"Expenses" charges and *Expenses* paid or payable by *Bonhams* in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for *Sale*, storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller's* agents or from a defaulting *Buyer*, plus VAT if applicable.

"Forgery" an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the *Sale* had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot*. A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/ or modification work (including repainting or over painting) having been carried out on the *Lot*, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot*.

"Guarantee" the obligation undertaken personally by *Bonhams* to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales*, a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer's Agreement*.

"Hammer Price" the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer*.

"Loss and Damage Warranty" means the warranty described in paragraph 8.2 of the Conditions of Business.

"Loss and Damage Warranty Fee" means the fee described in paragraph 8.2.3 of the Conditions of Business.

"Lot" any item consigned to *Bonhams* with a view to its *Sale* at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for *Sale* as one *Lot*).

"Motoring Catalogue Fee" a fee payable by the *Seller* to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of *Sales* of motor vehicles.

"New Bond Street" means *Bonhams'* saleroom at 101 New Bond Street, London W1S 1SR.

"Notional Charges" the amount of *Commission* and VAT which would have been payable if the *Lot* had been sold at the *Notional Price*.

"Notional Fee" the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.

"Notional Price" the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.

"Notice to Bidders" the notice printed at the back or front of our *Catalogues*.

"Purchase Price" the aggregate of the *Hammer Price* and VAT on the *Hammer Price* (where applicable), the *Buyer's Premium* and VAT on the *Buyer's Premium* and any *Expenses*.

"Reserve" the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

"Sale" the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams*.

"Sale Proceeds" the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission*, any VAT chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and whatsoever arising.

"Seller" the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), "Seller" includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words "you" and "your".

"Specialist Examination" a visual examination of a *Lot* by a specialist on the *Lot*.

"Stamp" means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

"Standard Examination" a visual examination of a *Lot* by a non-specialist member of *Bonhams'* staff.

"Storage Contract" means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).

"Storage Contractor" means the company identified as such in the *Catalogue*.

"Terrorism" means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

"VAT" value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

"Website" *Bonhams Website* at www.bonhams.com

"Withdrawal Notice" the *Seller's* written notice to *Bonhams* revoking *Bonhams'* instructions to sell a *Lot*.

"Without Reserve" where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

"artist's resale right": the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artist's Resale Right Regulations 2006, as amended.

"bailee": a person to whom goods are entrusted.

"indemnity": an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.

"interpleader proceedings": proceedings in the Courts to determine ownership or rights over a *Lot*.

"knocked down": when a *Lot* is sold to a *Bidder*, indicated by the fall of the hammer at the *Sale*.

"lien": a right for the person who has possession of the *Lot* to retain possession of it.

"risk": the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

"title": the legal and equitable right to the ownership of a *Lot*.

"tort": a legal wrong done to someone to whom the wrong doer has a duty of care.

"warranty": a legal assurance or promise, upon which the person to whom the warranty was given has the right to rely.

SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

"Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
- (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-
 - (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
 - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
 - (a) the seller;
 - (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
 - (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

Registration and Bidding Form

(Attendee / Absentee / Telephone Bidding)
Please circle your bidding method above.

☐	☐	☐	☐
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Paddle number (for office use only)

Bonhams

The Sale, including all bidding and buying, is governed by Bonhams' Conditions of Sale. You should read the Conditions and any Sales Information prior to bidding and ensure you understand the charges payable on any purchase you make. The Conditions also set out certain undertakings by bidders and buyers and limits Bonhams' liability to you. Please note an invoice for a purchased lot will be made out in the name as shown on this form and payment will only be accepted from an account in that name (or the name of the company if the bid is on behalf of that company).

Data protection

Where we obtain any personal information about you when you register or bid with us, we shall only use it in accordance with the terms of our Privacy Policy. A copy of our Privacy Policy can be found on our website (www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR United Kingdom or by e-mail from info@bonhams.com.

We may from time to time provide you with information about goods and services that we believe may interest you, based on your previous interactions with us. You can opt out of receiving these communications at any time. If you do not want to receive such communications, please tick this box ☐

Notice to Bidders.

At least 24 hours prior to the Sale, you must provide government issued photo ID, e.g., a passport or driving licence and - if not included on the ID document - proof of address, e.g., a current utility bill, or bank/credit card statement. Corporate clients must also provide their company registration documents, documentary proof of beneficial owners owning 25% or more of the company and confirmation of the named individual's authority to act. Failure to provide these documents may result in your bids not being processed. Clients who are not able to provide documents prior to Sale may opt to bid online using our credit card verification option. Please note we reserve the right to request a bank reference or deposit.

If successful

I will collect the purchases myself ☐

Please arrange shippers to contact me with a quote and I agree that you may pass them my contact details. ☐

Sale title: The Contents of Kerfield House		Sale date: 11 September 2025	
Sale no. 31248		Sale venue: New Bond Street, London	
If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.			
General Bid Increments:			
£10 - 200by 10s		£10,000 - 20,000by 1,000s	
£200 - 500by 20 / 50 / 80s		£20,000 - 50,000by 2,000 / 5,000 / 8,000s	
£500 - 1,000by 50s		£50,000 - 100,000by 5,000s	
£1,000 - 2,000by 100s		£100,000 - 200,000by 10,000s	
£2,000 - 5,000by 200 / 500 / 800s		above £200,000at the auctioneer's discretion	
£5,000 - 10,000by 500s			
The auctioneer has discretion to split any bid at any time.			
Customer Number		Title	
First Name		Last Name	
Company name (if applicable)			
Company Registration number (if applicable)			
Address			
		City	
Post / Zip code		County / State	
Telephone (mobile)		Country	
Telephone (landline)			
E-mail (in capitals)			
Please answer all questions below			
1. ID supplied: Government issued ID ☐ and (if the ID does not confirm your address) ☐ current utility bill/ bank statement. If a company, please provide the Certificate of Incorporation, your ID (as above) (plus, if not a director, a letter authorising you to act), and documentary evidence of the company's beneficial owners			
2. Are you representing the Bidder? ☐ If yes, please complete question 3.			
3. Bidder's name, address and contact details (phone and email): Bidder's ID: Government issued ID ☐ and (if the ID does not confirm their address) ☐ current utility bill/bank statement			
Are you acting in a business capacity? Yes ☐ No ☐		If registered for VAT in the EU please enter your registration here: / - -	

Please note that all telephone calls may be recorded.

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in GBP (excluding premium & VAT)	Covering bid ★

FOR WINE SALES ONLY	
Please leave lots "available under bond" in bond ☐	Please include delivery charges (minimum charge of £20 + VAT) ☐

BY SIGNING THIS FORM, YOU CONFIRM THAT YOU HAVE REVIEWED THE CATALOGUING FOR THE ABOVE LOTS, YOU AGREE TO THE CONDITIONS OF SALE INCLUDING THE WARRANTIES LISTED THEREIN, AND AGREE TO PAY THE APPLICABLE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES DUE. THIS AFFECTS YOUR LEGAL RIGHTS.	
Bidder/Agent's (please delete one) signature:	Date:

★ Covering Bid: A maximum bid (exclusive of Buyers Premium and VAT) to be executed by Bonhams only if we are unable to contact you by telephone, or should the connection be lost during bidding.

Please email or post the completed Auction Registration form and requested information to:
Bonhams, Customer Services, 101 New Bond Street, London, W1S 1SR. Tel: +44 (0) 20 7447 7447, bids@bonhams.com
Bonhams 1793 Limited. Montpelier Street, London SW7 1HH. Incorporated in England. Company Number 4326560.





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AUCTIONEERS SINCE 1793